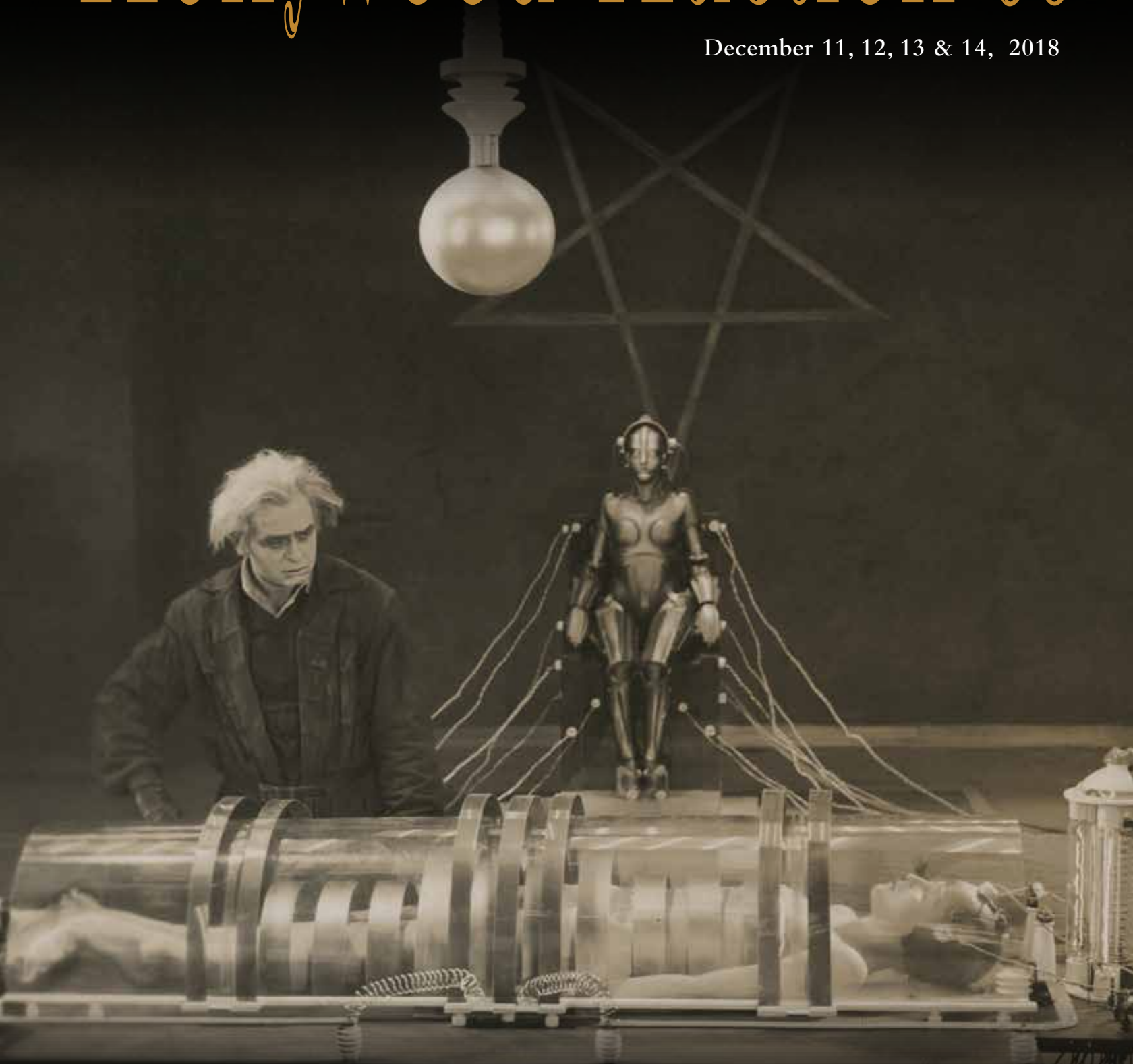


# Hollywood Auction 96

December 11, 12, 13 & 14, 2018



Lot 739

*Profiles*  
IN HISTORY



# HOLLYWOOD AUCTION 96

DECEMBER 11, 12, 13 & 14, 2018

Tuesday, Dec. 11 - Auction will start immediately following  
Essentially Marylin: The Auction

Wednesday 12, Thursday 13 and Friday 14th - Auction will start at 11:00AM PST



Day 1: Lots 1 - 475.....Tuesday, December 11  
Day 2: Lots 476 - 1046.....Wednesday, December 12  
Day 3: Lots 1047 - 1604.....Thursday, December 13  
Day 4: Lots 1605 - 2111.....Friday, December 14

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PLACE YOUR BID OVER THE INTERNET!

PROFILES IN HISTORY WILL BE PROVIDING INTERNET-BASED BIDDING TO QUALIFIED BIDDERS IN REAL-TIME ON THE DAY OF THE AUCTION. FOR MORE INFORMATION, PLEASE VISIT US @ [WWW.PROFILESINHISTORY.COM](http://WWW.PROFILESINHISTORY.COM)

AUCTION LOCATION

PROFILES IN HISTORY  
26662 AGOURA ROAD  
CALABASAS, CA 91302

AUCTION PREVIEW BY APPOINTMENT ONLY

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SPECIAL THANKS TO:

THE PALEY CENTER FOR MEDIA  
IN BEVERLY HILLS  
RENE REYES, SHANE ROSAMONDA

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Welcome to Hollywood Auction 96.

Within these pages is an extraordinary assemblage of props, costumes, costume designs, set decoration, and other studio relics that we have scoured the globe over the past year to present to you in this monumental sale. From the silent era up through Hollywood's Golden Age, we have artifacts spanning all the major stars and covering all genres. Of immense literary and cultural importance is Noel Langley's handwritten first draft 86-page screenplay for *The Wizard of Oz*, being part of a production archive covering the creation and development of the most beloved film in cinema history.

Following is just a glimpse of the items awaiting you in these pages that left indelible marks in Hollywood history:

- Greta Garbo Adrian-designed coronation cape from *Queen Christina*.
- Irving Thalberg's "Best Picture" Academy Award from *Mutiny on the Bounty*.
- Groucho Marx "S. Quentin Quale" tailcoat worn in *Go West*.
- Margaret Hamilton "Wicked Witch of the West" witch's hat from *The Wizard of Oz*.
- Charlie Chaplin "Hynkel" military dress uniform jacket from *The Great Dictator*.
- Lady Oona Chaplin vintage couture Christian Dior "Palmyre" evening gown & shoes worn on opening night of *A King in New York*.
- Clark Gable "Mike Brannan" miniature effects race car from *To Please a Lady*.
- Gloria Swanson "Norma Desmond" evening jacket and "Best Actress" Golden Globe from *Sunset Boulevard*.
- Hero Nautilus crewman "baldy style" dive helmet from *20,000 Leagues Under the Sea*.
- Screen used "Lawgiver" statue from Dr. Zaius' office in *The Planet of the Apes*.
- Sean Connery "James Bond 007" signature suit from *You Only Live Twice*.
- Barbra Streisand "Dolly Levi" costume from *Hello, Dolly!*
- William Shatner "Captain Kirk" Starfleet tunic with insignia and rank braid from *Star Trek: The Original Series*.
- Type-2 Phaser pistol from *Star Trek: The Original Series*.
- Mark Hamill "Luke Skywalker" production used lightsaber from the first *Star Wars* from the collection of set decorator Roger Christian.
- Screen used Stormtrooper helmet from *Star Wars: The Force Awakens* signed by Harrison Ford, Carrie Fisher, Mark Hamill, and other cast members, with Lucasfilm letter of authenticity.
- Sigourney Weaver "Ripley" signature combat costume ensemble from *Aliens*.
- Original Sylvester Stallone "Rambo" survival knives from *First Blood* and *Rambo: First Blood Part II*.
- Robin Wright "Princess Buttercup" signature red dress from *The Princess Bride*.
- Arnold Schwarzenegger "Terminator" hero modified Winchester shotgun from *Terminator 2: Judgment Day*.
- Hero metal rocket pack and costume ensemble from *The Rocketeer* with Disney documentation.

These few examples represent the tip of the iceberg of this sale, which is so incredibly broad in scope and importance that mere words can only hint at its magnitude.

Thank you for participating and good luck!



Joe Maddalena and the PIH Team

## CONDITIONS OF SALE - AGREEMENT WITH PROFILES IN HISTORY AND BIDDER

[Read This Part First](#)

BY EITHER REGISTERING TO BID OR PLACING A BID, THE BIDDER ACCEPTS THESE CONDITIONS OF SALE AND ENTERS INTO A LEGALLY BINDING, ENFORCEABLE AGREEMENT WITH PROFILES IN HISTORY.

The following terms and conditions constitute the sole terms and conditions under which Profiles in History ("Profiles") will offer for sale and sell the property described in the Catalog. These Conditions of Sale constitute a binding agreement between the Bidder and Profiles with respect to the auction. By bidding at auction, whether in person, through an agent or representative, by telephone, facsimile, on-line, absentee bid, or by any other form of bid or by any other means, the Bidder acknowledges the thorough reading and understanding of all of these Conditions of Sale, all descriptions of items in the Catalog, and all matters incorporated herein by reference, and agrees to be fully bound thereby.

NO BID MAY BE PLACED IN ANY MANNER UNLESS THE BIDDER HAS FULLY REVIEWED AND AGREES TO ALL OF THE "CONDITIONS OF SALE" EITHER PRINTED IN THE CATALOG OR ON-LINE, AS WELL AS THE TERMS OF THE REGISTRATION FORM. BY PLACING ANY BID, THE BIDDER REPRESENTS AND WARRANTS TO PROFILES THAT HE OR SHE HAS FULLY REVIEWED AND AGREES TO BE BOUND BY ALL OF THESE "CONDITIONS OF SALE" AND THE TERMS OF THE REGISTRATION FORM. WITHOUT SUCH REPRESENTATION, WARRANTY AND AGREEMENT, PROFILES WOULD NOT PERMIT THE BIDDER TO BID.

Bidder and Profiles agree that any agreements between the Bidder and Profiles including but not limited to these Conditions of Sale are entered into in Los Angeles County, California, which is where the agreements are to be performed and the auction to take place, no matter where Bidder is situated and no matter by what means or where Bidder was informed of the auction and regardless of whether catalogs, materials, or other communications were received by Bidder in another location. Both Profiles and the Bidder agree that any disputes under these Conditions of Sale, the subject matter hereof, the entering into, or any aspect of the auction, shall be exclusively governed by California law, and that any and all claims or actions shall be brought and maintained only in Los Angeles County, California in a State or Federal Court to the exclusion of any other venue, locale or jurisdiction. All parties submit to such jurisdiction. Both Bidder and Profiles agree that these provisions are intended to be binding on all parties and that they shall solely control choice-of-law, venue and jurisdiction in the event of any dispute specifically including third party claims and cross-actions brought by either Profiles or Bidder, and that absent such agreement, Profiles would not permit Bidder to bid hereunder. Any violation of the terms of this Paragraph shall entitle the affected party to reasonable attorney fees and litigation costs in addition to all other available remedies, all of which remain reserved. The parties agree that Profiles shall be entitled to present these Conditions of Sale to a court in any jurisdiction other than set forth in this paragraph as conclusive evidence of the parties' agreement, and the parties further agree that the court shall immediately dismiss any action filed in such jurisdiction. Notwithstanding any other provision herein, the prevailing party in any claim, dispute or litigation between the parties shall be entitled to an award of reasonable attorney fees and costs of litigation.

Unless otherwise set forth in the Catalog, all property will be offered by Profiles solely as agent for the seller or consignor of the property ("Consignor") and not on its own behalf.

Profiles is in compliance, to the fullest extent possible, with California procedures regarding the bonding of auctioneers.

**1. Final Bid Price, Purchase Price and Payment.** The term, "Final Bid Price" means the amount of the highest bid acknowledged and acceptable to Profiles. The term, "Purchase Price" means the sum of (1) the Final Bid Price; (2) a premium payable by the successful Bidder (also referred to throughout these Conditions of Sale as "Buyer") equal to twenty four percent (24%) of the Final Bid Price [discounted to twenty percent (20%) of the Final Bid Price if paid in full in cash or by valid check]; or twenty eight percent (28%) if bid on and won through the internet; (3) applicable taxes (including California and local sales tax and/or compensating use tax based upon the purchase price unless exempted by law and/or where Buyer presents an original, valid resale certificate with a copy for Profiles' records from the California State Board of Equalization); (4) shipping, handling and insurance coverage if requested by Buyer and agreed upon by Profiles. Profiles may accept current and valid VISA, MasterCard, Discover and American Express credit or debit cards for payment but under the express condition that any property purchased by credit or debit card shall not be refundable, returnable, or exchangeable, and that no credit to Buyer's credit or debit card account will be issued under any circumstances. The last sentence constitutes Profiles' "official policy" regarding returns, refunds, and exchanges where credit or debit cards are used. For payment other than by cash, delivery will not be made unless and until full payment has been actually received by Profiles, i.e., check has fully cleared or credit or debit card funds fully obtained. All International purchases must be paid via bank wire transfer, contact our main office for bank wire information.

Profiles has been authorized by the seller or consignor to retain, as partial remuneration, the premium set forth as number (2) in this paragraph. Unless otherwise agreed in a writing signed by Profiles, payment in full is due within seven calendar days of the auction or within five calendar days of the invoice date, whichever is later. PROFILES SHALL HAVE THE RIGHT, AND THE SUCCESSFUL BIDDER HEREBY UNCONDITIONALLY AND IRREVOCABLY PRE-AUTHORIZES PROFILES, TO CHARGE FROM AND COLLECT ALL AMOUNTS OWED FROM ALL CREDIT AND/OR DEBIT ACCOUNTS IDENTIFIED TO PROFILES BY THE SUCCESSFUL BIDDER PRIOR TO BIDDING IN THE EVENT THAT THE SUCCESSFUL BIDDER DOES NOT MAKE TIMELY PAYMENT UNDER THESE CONDITIONS OF SALE. IN SUCH EVENT, THE SUCCESSFUL BIDDER AUTHORIZES PROFILES TO COLLECT ALL AMOUNTS OWED FROM ANY OF SAID ACCOUNTS, AND THE SUCCESSFUL BIDDER SHALL NOT CONTEST ANY SUCH CREDIT OR DEBIT ACCOUNT CHARGE ON THE GROUND THAT PROFILES WAS NOT SO AUTHORIZED.

**2. Title.** On the fall of the auctioneer's hammer, title to the offered lot will pass to the highest bidder acknowledged by the auctioneer but fully subject to Buyer's compliance with all of the terms of the Conditions of Sale and the Registration Form.

**3. Rights Reserved.** Profiles reserves the right to withdraw any lot before or at the time of the auction, and/or to postpone the auction of all or any lots or parts thereof, for any reason. Profiles shall not be liable to any Bidder in the event of such withdrawal or postponement under any circumstances. Profiles reserves the right to refuse to accept bids from anyone.

**4. Auctioneer's Discretion.** Profiles shall determine opening bids and bidding increments. The auctioneer has the right in its absolute discretion to reject any bid in the event of dispute between bidders or if the auctioneer has doubt as to the validity of any bid, to advance the bidding at its absolute discretion and to determine the successful bidder in the event of a dispute between bidders, to continue the

bidding or to reoffer and resell the lot in question. In the event of a dispute after the sale, Profiles' record of final sale shall be conclusive. The auctioneer also may reject any bid and withdraw the lot from sale if the auctioneer decides either that any opening bid is below the reserve (see paragraph 5 below) of the lot or article or that an advance is insufficient. Unless otherwise announced by the auctioneer at the time of sale, no lots may be divided for the purpose of sale.

**5. Reserves.** Lots may be subject to a reserve which is the confidential minimum price below which the lot will not be sold. Although the auctioneer may open the bidding on any lot below the reserve by placing a bid on behalf of the seller, Profiles reserves the right to protect the reserve by bidding through the auctioneer and continuing to bid on behalf of the seller up to the reserve amount either through consecutive bids or by placing bids in response to other bidders. Consignors may not bid on their own lots or property. If the consignor is indebted to or has a monetary guarantee from Profiles in certain circumstances, Profiles may have an interest in an offered lot and the proceeds therefrom apart from Profiles' commissions, and Profiles may bid thereon to protect such interest. In such instance, Profiles is entitled to its standard commission rate when a lot is "bought-in" to protect its interest.

**6. Risk and Responsibility; Agency.** The buyer shall, once deemed the highest bidder on the fall of the auctioneer's hammer, bear all risk and responsibility for the lot, and neither Profiles, its agents nor employees, shall thereafter be liable for any loss or damage to the property. The buyer will also be required to sign a confirmation of purchase at such time if requested by the auctioneer. All bidders are deemed to be acting as principals unless Profiles acknowledges in writing prior to the auction that the bidder is acting as agent for another party. In the absence of such written acknowledgment, the bidder guarantees payment of the Purchase Price of a successful bid.

**7. Possession and Removal; Charges.** No portion of any lot may be removed from the premises or possession transferred to Buyer unless Buyer has fully complied with these Conditions of Sale and the terms of the Registration Form, and unless and until Profiles has received the Purchase Price funds in full. Notwithstanding the above, all property must be removed from the premises by Buyer at his or her sole expense not later than seven (7) calendar days from the invoice date. If all or any property has not been so removed within that time, in addition to any other remedies available to Profiles all of which are reserved, a handling charge of one percent (1%) of the Purchase Price per month will be assessed and payable to Profiles by Buyer, with a minimum of five percent (5%) assessed and payable to Profiles by Buyer for any property not removed within sixty (60) days. Profiles shall additionally have the option, in its sole discretion, of transferring any of such property to a public warehouse at the full risk and expense of Buyer. Profiles, in addition, reserves the right to impose a late charge of fifteen percent (15%) per year on the Purchase Price if Buyer does not make full payment in accordance herewith. Profiles and Buyer acknowledge and agree that these charges are reasonably imposed to partially compensate Profiles for losses and expenses associated with any such delays.

**8. Off-Site Bidding.** Bidding by telephone, facsimile-transmission (fax-in), on-line, or absentee bidding (advance written bids submitted by mail) are offered solely as a convenience and permitted subject to advance arrangements, availability, and Profiles' approval which shall be exercised at Profiles' sole discretion. Neither Profiles nor its agents or employees shall be held liable for the failure to execute bids or for errors relating to any transmission or execution thereof. In order to be considered for off-site bidding in any manner, Bidders must comply with all of these Conditions of Sale and the terms contained on the Registration Form.



9. Profiles' Remedies. Failure of the Bidder/Buyer to comply with any of these Conditions of Sale or the terms of the Registration Form, is an event of default. In such event, Profiles may, in addition to any other available remedies specifically including the right to hold the defaulting Bidder/Buyer liable for the Purchase Price or to charge and collect from the defaulting Bidder/Buyer's credit or debit accounts as provided for elsewhere herein: (a) cancel the sale, retaining any payment made by the Buyer as damages (the Bidder/Buyer understands and acknowledges that Profiles will be substantially damaged should such default occur, and that damages under sub-part (a) are necessary to compensate Profiles for such damages; (b) resell the property without reserve at public auction or privately; (c) charge the Bidder/Buyer interest on the Purchase Price at the rate of one and one-half per cent (1.5%) per month or the highest allowable interest rate; (d) take any other action that Profiles, in its sole discretion, deems necessary or appropriate to preserve and protect Profiles' rights and remedies. Should Profiles resell the property, the original defaulting buyer shall be liable for the payment of any deficiency in the purchase price and all costs and expenses associated therewith, including but not limited to warehousing, sales-related expenses, reasonable attorney fees and court costs, commissions, incidental damages and any other charges due hereunder which were not collected or collectable.

In the event that such buyer is the successful bidder on more than one lot and pays less than the purchase price for the total lots purchased, Profiles shall apply the payment received to such lot or lots that Profiles, in its sole discretion, deems appropriate. If Profiles does not exercise such discretion, the lots to which the payment shall be applied will be in descending order from the highest purchase price to the lowest.

Any buyer failing to comply with these Conditions of Sale shall be deemed to have granted Profiles a security interest in, and Profiles may retain as collateral such security for such buyer's obligations to Profiles, any property in Profiles' possession owned by such buyer. Profiles shall have the benefit of all rights of a secured party under the Uniform Commercial Code (U.C.C.) as adopted by the state of California.

10. Warranties. Profiles does not provide any warranties to Bidders or Buyers, whether express or implied, beyond those expressly provided for in these Conditions of Sale. All property and lots are sold "as is" and "where is." By way of illustration rather than limitation, neither Profiles nor the consignor makes any representation or warranty, expressed or implied, as to merchantability or fitness for intended use, condition of the property (including any condition report), correctness of description, origin, measurement, quality, rarity, importance, exhibition, relevance, attribution, source, provenance, date, authorship, condition, culture, genuineness, value, or period of the property.

Additionally, neither Profiles nor the consignor makes any representation or warranty, express or implied, as to whether the Buyer acquires rights in copyright or other intellectual property (including exhibition or reproduction rights) or whether the property is subject to any limitations such as 'droit morale' (moral rights) or other rights affecting works of art. Bidder/Buyer acknowledges and agrees that if the property embodies any copyright, trademark, or other intellectual property, by the purchase of such property, Buyer/Bidder is not acquiring any interest in any copyright, trademark or other intellectual property that may be embodied or reflected in such property, but is acquiring only such physical embodiment and/or reflection. Profiles does not make any representation or warranty as to title. All descriptions, photographs, illustrations, and terminology including but not limited to words describing condition (including any condition reports requested by Bidder), authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition, and relevance, used in the catalog, bill of sale, invoice, or anywhere else, represent a good faith effort made by Profiles to fairly represent the lots and property offered for sale as to origin, date, condition, and

other information contained therein; they are statements of opinion only. They are not representations or warranties and Bidder agrees and acknowledges that he or she shall not rely on them in determining whether or not to bid or for what price. Price estimates (which are determined well in advance of the auction and are therefore subject to revision) and condition reports are provided solely as a convenience to Bidders and are not intended nor shall they be relied on by Bidders as statements, representations or warranties of actual value or predictions of final bid prices. Bidders are accorded the opportunity to inspect the lots and to otherwise satisfy themselves as to the nature and sufficiency of each lot prior to bidding, and Profiles urges Bidders to avail themselves accordingly. Lots and property are not returnable to Profiles for any reason except under Buyer's limited Remedies set forth in Section 13 below and under the express terms and conditions of Section 13.

11. Limitation of Damages. In the event that Profiles is prevented for any reason from delivering any property to Buyer or Buyer is otherwise dissatisfied with the performance of Profiles, the liability, if any, of Profiles, shall be limited to, and shall not exceed, the amount actually paid for the property by Buyer. In no event shall Profiles be liable for incidental, special, indirect, exemplary or consequential damages of any kind, including but not limited to loss of profits, value of investment or opportunity cost.

12. Unauthorized Statements. Under no circumstances is any employee, agent or representative of Profiles authorized by Profiles to modify, amend, waive or contradict any of these Terms and Conditions, any term or condition set forth on the Registration Form, any warranty or limitation or exclusion of warranty, any term or condition in either the Registration Form or these Terms and Conditions regarding payment requirements, including but not limited to due date, manner of payment, and what constitutes payment in full, or any other term or condition contained in any documents issued by Profiles unless such modification, amendment, waiver or contradiction is contained in a writing signed by all parties. Any statements, oral or written, made by employees, agents or representatives of Profiles to Bidder, including statements regarding specific lots, even if such employee, agent or representative represents that such statement is authorized, unless reduced to a writing signed by all parties, are statements of personal opinion only and are not binding on Profiles, and under no circumstances shall be relied on by Bidder as a statement, representation or warranty of Profiles.

13. Buyer's Remedies. This section sets forth the sole and exclusive remedies of Buyer in conformity with Sections 10 ("Warranties") and 11 ("Limitation of Damages") herein, and is expressly in lieu of any other rights or remedies which might be available to Buyer by law. The Buyer hereby accepts the benefit of the consignor's warranty of title and any other representations and warranties made by the consignor for the Buyer's benefit. In the event that Buyer proves in writing to Profiles' satisfaction that there was a breach of the consignor's warranty of title concerning a lot purchased by Buyer, Profiles shall make demand upon the consignor to pay to Buyer the Purchase Price (including any premiums, taxes, or other amounts paid or due to Profiles). Should the consignor not pay the Purchase Price to Buyer within thirty days after such demand, Profiles shall disclose the identity of the consignor to Buyer and assign to Buyer all of Profiles' rights against the consignor with respect to such lot or property. Upon such disclosure and assignment, all responsibility and liability, if any, of Profiles with respect to said lot or property shall automatically terminate. Profiles shall be entitled to retain the premiums and other amounts paid to Profiles - this remedy is as to the consignor only. The rights and remedies provided herein are for the original Buyer only and they may not be assigned or relied upon by any transferee or assignee under any circumstances. Lots containing ten or more items are not returnable under any circumstances. The exercise of rights under this Section 13 must be made, if at all, within thirty (30) days of the date of sale.

14. Profiles' Additional Services. For Buyers who do not remove purchased property from Profiles' premises, Profiles, in its sole discretion and solely as a service and accommodation to Buyers, may arrange to have purchased lots packed, insured and forwarded at the sole request, expense, and risk of Buyer. Profiles assumes no and disclaims all responsibility and liability for acts or omissions in such packing or shipping by Profiles or other packers and carriers, whether or not recommended by Profiles. Profiles assumes no and disclaims all responsibility and liability for damage to frames, glass or other breakable items. Where Profiles arranges and bills for such services via invoice or credit card, Profiles will include an administration charge.

15. Headings. Headings are for convenience only and shall not be used to interpret the substantive sections to which they refer.

16. Entire Agreement. These Conditions of Sale constitute the entire agreement between the parties together with the terms and conditions contained in the Registration Form. They may not be amended, modified or superseded except in a signed writing executed by all parties. No oral or written statement by anyone employed by Profiles or acting as agent or representative of Profiles may amend, modify, waive or supersede the terms herein unless such amendment, waiver or modification is contained in a writing signed by all parties. If any part of these Conditions of Sale are for any reason deemed invalid or enforceable, the remaining portions shall remain fully enforceable without regard to the invalid or unenforceable provisions.

## **AUCTION GENERAL GUIDELINES**

### **CONDITIONS OF SALE**

Before you bid, you must read the Conditions of Sale, immediately preceding these pages. They represent a contract between Profiles and you, and they contain important terms and conditions such as jurisdiction, payment terms, warranties and remedies. The Conditions of Sale are controlling over these general guidelines in the event of any conflicts between their respective terms.

### **ESTIMATE PRICES**

In addition to descriptive information, each entry in the catalog includes a price range which reflects opinion as to the price expected at auction. These are based upon various factors including prices recently paid at auction for comparable property, condition, rarity, quality, history, provenance. Estimates are prepared well in advance of the sale and subject to revision. Estimates do not include the buyer's premium or sales tax (see under separate heading). See Paragraph 10 of the Conditions of Sale for important restrictions as to reliance on estimated prices.

### **RESERVES**

The reserve is the minimum price the seller is willing to accept and below which a lot will not be sold. This amount is confidential and will not exceed the low pre-sale estimate.

### **OWNED OR GUARANTEED PROPERTY**

Profiles in History generally offers property consigned by others for sale at public auction; occasionally, lots are offered that are the property of Profiles in History.

### **BUYER'S PREMIUM AND SALES TAX**

The actual purchase price will be the sum of the final bid price plus the buyer's premium of twenty four percent (24%) of the hammer price (discounted to 20% when full payment is made in cash or by valid check); or twenty eight percent (28%) if bid on and won through the internet. California sales tax shall automatically be added to the purchase price unless exempted.

### **BEFORE THE AUCTION**

You may attend pre-sale viewing for all of our auctions at no charge. All property to be auctioned is usually on view for several days prior to the sale. You are encouraged to examine lots thoroughly. You may also request condition reports (see below). Profiles in History's staff are available at viewings and by appointment.

#### HOURS OF BUSINESS

Profiles in History is open from 8 a.m. to 5 p.m. on weekdays. The viewing schedule for the auction is published in the front of the auction catalog.

#### CONDITION REPORTS

If you wish to obtain additional information on a particular lot, or cannot appear at the viewing, Profiles in History may provide, upon request, a condition report. We remind prospective buyers that descriptions of property are not warranted and that each lot is sold "as is" in accordance with the terms of the limited warranty. Condition reports, as other descriptions of property, are not warranted; they are only provided as a service to interested clients. Neither Profiles in History nor the consignor make any express or implied representation or warranty concerning the condition of any lot offered for sale; any information furnished does not modify or negate the limited warranty contained in the Conditions of Sale. See Paragraph 10 of the Conditions of Sale for important restrictions as to reliance on condition reports.

#### REGISTRATION

If you are planning to bid at auction, you will need to register with us. Please arrive 30 or 45 minutes before the sale to complete bidder registration and to receive a numbered paddle to identify you if you are the successful bidder. If you are a new client, or if you have not made a recent purchase at Profiles in History, you may be asked to supply bank and/or other credit references when you register. To avoid any delay in the release of your purchases, we suggest that you pre-arrange check or credit approval. If so, please contact Profiles in History at (310) 859-7701 or by fax at (310) 859-3842.

You must acknowledge having read your agreement with all of the Conditions of Sale prior to your registration and prior to your bidding on any lot.

#### THE AUCTION

All auctions are open to registered bidders only. You must register to bid or otherwise participate.

#### BIDDING

Property is auctioned in consecutive numerical order, as it appears in the catalog. The auctioneer will accept bids from those present in the salesroom or absentee bidders participating by telephone, internet or by written bid left with Profiles in History in advance of the auction. The auctioneer may also execute bids on behalf of the consignor to protect the reserve, either by entering bids in response to salesroom, telephone, internet or absentee bids. Under no circumstances will the auctioneer place any bid on behalf of the consignor at or above the reserve. The auctioneer will not specifically identify bids placed on behalf of the consignor to protect the reserve. Bidding increments see registration page.

#### ABSENTEE BIDS

If you cannot attend an auction, it is possible to bid by other means. The most common is the absentee bid, sometimes called an "order bid." Absentee bids are written instructions from you directing Profiles in History to bid for you on one or more lots up to a maximum amount you specify for each lot. Profiles in History staff will execute your absentee bid as reasonably as possible, taking into account the reserve price and other bids. There is no charge for this service. If identical bids are submitted by two or more parties, the first bid received by Profiles in History will take preference. The auctioneer may execute bids for absentee bidders directly from the podium, clearly identifying these as order bids. Absentee Bid Forms are available in the back of every auction catalog and also may be obtained at any Profiles in History location. See Conditions of Sale and Registration Form for absentee bid details.

#### TELEPHONE BIDS

It is also possible to bid by telephone if you cannot attend an auction. Arrangements should be confirmed at least one day in advance of the sale with Profiles in History at (310) 859-7701. Profiles in History staff will execute telephone bids from designated areas in the salesroom. See

Conditions of Sale and Registration Form for telephone bid details.

#### INTERNET BIDS

Profiles in History is pleased to offer live Internet bidding at [www.profilesinhistory.com](http://www.profilesinhistory.com). To ensure proper registration, those Bidders intending to bid via the Internet must visit this site and register accordingly at least one full day prior to the actual auction. Please be aware that there is a minimum 3-second delay in the audio and visual feeds, which may confuse some bidders. If you have questions about this feature, please call Profiles in History well in advance of the auction. Winning bidders will be notified by Profiles in History. Profiles in History is not and cannot be responsible or liable for any problems, delays, or any other issues or problems resulting out of use of the Internet generally or specifically, including but not limited to transmission, execution or processing of bids.

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The term “working prop” denotes that the prop was originally made to do something unlike a static prop. This does not mean that the prop works today, although in many circumstances it may be possible to have the prop restored to its original configuration.

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**1. From the Manger to the Cross (10) production photographs from the first feature-length adaptation of the Christ story.** (Kalem/General Film, 1912) Collection of ten (10) vintage original gelatin silver 7.5 x 10 in. semi-gloss sepia tone photographs mounted to 10 x 12 in. black card stock. Featuring stirring scenes from the important early cinematic retelling of the life of Jesus Christ. Some exhibit chipping and edge tears, 2-with lower left corners missing. Original material from this critically acclaimed film is extremely rare. In generally vintage good condition. **\$200 - \$300**



**2. Cecil B. DeMille oversize set photograph from *The Ten Commandments*.** (Paramount, 1923) Vintage original gelatin silver 10.75 x 13.75 in. photograph. A stunning look at the truly monumental scale of DeMille's early epic, featuring sphinx statuary and hundreds of extras wearing period costume on the Egyptian set erected in the desert outside Santa Barbara. Exhibiting light corner creasing, spot soiling, edge wear, mounting remnants to verso and handling. In very good condition. **\$200 - \$300**



**4. Our Gang (4) photographs.** (Hal Roach/MGM, 1930s) Collection of (4) vintage original gelatin silver single-weight glossy photographs ranging in size from 9.5 x 7.5 in. (trimmed) to 10 x 8 in. With 2-retaining descriptive snipes on the verso. Featuring scenes from *The First Seven Years*, a publicity portrait of "Spanky" McFarland and Darla Hood tooling around the Hal Roach lot, and more. Exhibiting 1-with lower border chip, 1-with paperclip impression and staining to upper border, creasing, handling, and edge wear. In good to very good condition. **\$300 - \$500**



**3. Our Gang (4) photographs.** (Hal Roach/Pathé, 1930s) Collection of (4) vintage original gelatin silver single-weight glossy photographs ranging in size from 7.5 x 9.6 in. (trimmed) to 8 x 10 in. With 1-retaining Hal Roach Our Gang stamp and 1-with paper snipe to verso. Depicting (3) group portraits of Our Gang players from *Bear Shooters* and others. Also, (1) *Help Wanted - Female*. Exhibiting some light handling. Otherwise in very good condition. **\$300 - \$500**



**5. Louise Brooks photograph from *An American Venus*.** (Famous Players-Lasky, 1926) Vintage original gelatin silver 10 x 8 in. single-weight glossy photograph of Louise Brooks with her iconic "black helmet" bob giving a game look to co-star Ford Sterling. Retaining descriptive snipe on the verso. Light toning and wear to extreme edges. Otherwise, in vintage very good condition. **\$200 - \$300**





**6. Louise Brooks custom photograph from *It's the Old Army Game*.** (Paramount, 1926) Vintage original 7.65 x 9.65 in. gelatin silver deluxe custom double-weight matte photograph of Louise Brooks with costar William Gaxton in the W.C. Fields comedy. Brooks exhibits her classic "helmet" hairdo here, and is wearing a somewhat revealing bathing suit. Fine condition. **\$300 - \$500**



**7. Jetta Goudal oversize portrait from *Forbidden Woman*.** (DeMille, 1927) Vintage original gelatin silver 10.5 x 13.5 in double-weight glossy photograph from the partially lost film. Retaining paper snipe on the verso. Exhibiting light age and handling. In vintage very good condition. **\$100 - \$200**



**8. Louise Brooks (18) photographs from *Rolled Stockings*, including 6-featuring Brooks.** (Paramount, 1927) Collection of (18) vintage original gelatin silver single-weight glossy photographs ranging from 7 x 8.5 in. to 8 x 10 in. from the Louise Brooks vehicle *Rolled Stockings*. Including 6-featuring Brooks in medium to long shots. The remainder depict costars Richard Arlen, James Hall and others. Apart from some trimmed for publication and occasional toning, they remain in vintage good to very good condition. **\$300 - \$500**



**9. Iconic directors and producers (8) photographs including Ernst Lubitsch, Irving Thalberg, and Dorothy Arzner.** (Various Studios, 1920s-1950s) Collection of (8) vintage original gelatin silver approx. 8 x 10 in. single- and double-weight glossy and matte photographs of great Hollywood directors and studio executives. Includes Ernst Lubitsch, Irving Thalberg, King Vidor, Dorothy Arzner, Cecil B. DeMille, D.W. Griffith, Frank Capra (bowling with Basil Rathbone and Nigel Bruce), and Adolph Zukor (with Gloria Swanson on the set of *Sunset Boulevard*). Generally, in vintage very good condition. **\$300 - \$500**



**10. Louise Brooks (2) photographs from *Beggars of Life*.** (Paramount, 1928) Collection of (2) vintage original gelatin silver single-weight glossy photographs ranging in size from 7.25 x 9.25 in. to 8 x 10 in. Depicting Louise Brooks with costars Richard Arlen and Wallace Beery in *Beggars of Life*, widely considered Brooks' best dramatic role in an American film. Though her iconic hairdo is obscured by male drag costuming, her classic face is nicely visible in both. Occasional pinholes and minor background staining. In vintage good to very good condition. **\$300 - \$500**





**11. Thelma Todd (8) photographs.** (Various Studios, 1920s-1930s) Collection of (8) vintage original gelatin silver approx. 8 x 10 in. single-weight glossy photographs of Thelma Todd including portraits and scenes from *Vamping Venus*, *Love Fever*, *The Devil's Brother*, *Done in Oil*, and *Monkey Business* (R-49). The best portrait is a keybook still, with descriptive snipe. Also includes a vintage later print of Todd's police death scene. Good to very good condition. **\$200 - \$300**



**12. Carole Lombard (7) photographs from her films.** (RKO-Pathé, 1929-39) Collection of (7) vintage original gelatin silver single- and double-weight glossy photographs ranging in size from 7.75 x 9.75 in. (trimmed) to 8 x 10 in. Including scenes from *Big News*, *Up Pops the Devil*, *Sinners in the Sun*, *No Man of Her Own*, *The Eagle and the Hawk*, *Bolero*, and *In Name Only*. Exhibiting some even toning, edge wear, creasing, and handling. In good to very good condition. **\$200 - \$300**

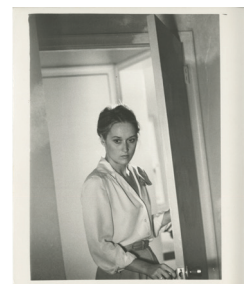
**13. Pre-code (20) photographs from spicy films prior to enforcement of censorship.** (Various Studios, 1929-1934) Collection of (20) vintage original gelatin silver approx. 8 x 10 in. single-weight glossy photographs from the golden age of Pre-Code cinema illustrating its racy and politically incorrect themes and values. Titles include *Madam Satan*, *He Learned About Women*, *So This is Africa*, *Havana Widows*, *The Bad Man*, *Cleopatra*, *The Mind Reader*, *Three Wise Girls*, *Gold Diggers of 1933*, *42nd Street*, and more. A few with age and handling, otherwise very good condition. **\$300 - \$500**



**14. Golden age directors (20) photographs including Dorothy Arzner, Victor Fleming, King Vidor, and more.** (Various Studios, 1920s-40s) Collection of (20) vintage original gelatin silver single- and double-weight, glossy and matte photographs ranging in size from 7.25 x 9.25 in. (trimmed) to 8 x 10 in. by Eugene Robert Richee, Otto Dyar, M.B. Paul, Alex Kahle, and others. Most retaining paper snipes, some with photographer credit and or studio stamps on the verso. Including portraits and behind-the-scenes shots of Dorothy Arzner, Cecil B. DeMille, Rouben Mamoulian, Victor Fleming, King Vidor, William A. Wellman, Clarence Brown, Henry King, John Berry, Jack Conway, Henry Koster, Charles Vidor, Merian C. Cooper, Ernest B. Schoedsack, and S. Sylvan Simon. Exhibiting some toning, corner creasing, edge wear, and handling. In good to very good condition. **\$300 - \$500**



**15. "Best Picture" Oscar winners (35+) photographs.** (Various Studios, 1930-1982) Collection of (35+) vintage original gelatin silver 8 x 10 in. single-weight glossy photographs from Academy Award "Best Picture"-winning films.



Titles include *All Quiet on the Western Front*, *Yankee Doodle Dandy*, *Citizen Kane* (Best Screenplay), *Gigi*, *Bridge on the River Kwai*, *From Here to Eternity*, *The Sound of Music*, *Midnight Cowboy*, *The Deer Hunter*, *Rocky* and more. Very good to fine condition. **\$300 - \$500**





**16. F.W. Murnau oversize portrait photograph of Matahi from *Tabu*.** (Paramount, 1931) Vintage original gelatin silver 11 x 14 in. double-weight matte custom photograph. This portrait of the young Matahi featured heavily in publicity material for the film. Exhibiting a small tear in the right hand blank border. Formerly from the collection of noted South Seas adventurer Wilmon Menard. Otherwise in very good condition. **\$200 - \$300**

**17. *Tabu* (14) photographs by Wilmon Menard.** (Paramount, 1932) Collection of (14) vintage original gelatin silver photographs ranging from 4 x 5 in. to 8 x 10 in. Several years after his groundbreaking semi-documentary of a native culture, *Nanook of the North*, Robert Flaherty teamed up with romantic expressionist F.W. Murnau for what each hoped would be a synergistic masterpiece.

*Tabu* ranks among the great classic Hollywood films, and even more so among those few shot on location in its early days. The most notable aspect of Flaherty's involvement is an entirely native, non-professional cast for the film. From the personal archive of South Seas Islands adventurer and journalist Wilmon B. Menard. Good to very good condition throughout, except 1-mounted to board and retouched for publication. **\$200 - \$300**



**18. South Seas films (25+) photographs by and from the archive of Wilmon B. Menard.** (Various Studios, 1929-1935) Collection of (25+) vintage original gelatin silver photographs ranging from 3.25 x 5.5 in. to 8 x 10 in. from early films of the South Seas Islands. Wilmon B. Menard spent the majority of his life exploring the South Seas Islands. While there, he was present for, and documented not only the native cultures, but the exotic films being made throughout the region. Includes images from *White Shadows in the South Seas*, *Mister Robinson Crusoe*, *The Sea God* and more. Versos exhibit a variety of issues including mounting adhesives, addition and removal of descriptive snipes, stamps, and notations, etc. Overall good to very good condition. **\$200 - \$300**

**19. Bebe Daniels oversize special portrait photograph for *The Maltese Falcon*.** (Warner Bros., 1931) Vintage original gelatin silver 11 x 14 in. double-weight portrait photograph of Bebe Daniels for the first version of *The Maltese Falcon*, which fans of Pre-Code cinema find superior to both the Noir version with Humphrey Bogart, and the almost laughable *Satan Met a Lady* with Bette Davis and Warren William. Daniels here is styled by flapper-era fashionista Peggy Hamilton, from whose archive this photo comes, and it retains a few of her verso notes, in addition to a studio snipe naming the film title. Very lightly handled. In very good condition. **\$300 - \$500**



**20. Myrna Loy as "Fah Lo See" photograph from *The Mask of Fu Manchu*.** (MGM, 1932) Vintage original gelatin silver 8 x 10 in. single-weight glossy production photograph of Myrna Loy as "Fah Lo See" flanked by enormous deity statues on the spectacular set of the classic Boris Karloff horror film. Exhibiting light toning and handling. In vintage fine condition. **\$200 - \$300**





**21. Edmund Goulding personal (10) special portrait and behind-the-scenes photographs from *Grand Hotel*.** (MGM, 1932) Collection of (10) vintage original gelatin silver approx. 8 x 10 in. single- and double-weight, glossy and matte photographs. Including (3) double-weight custom prints on tan textured paper with 2-portraits of the British director on the "Hotel" set and candid behind-the-scenes image featuring Goulding with the "Best Picture" Oscar-winning film's star-studded cast: Greta Garbo, Joan Crawford, the Barrymores, Wallace Beery, and more. Exhibiting 1-with central diagonal crease, toning, edge wear, spot surface loss, and handling. Originally from the estate of Edmund Goulding. Majority good to very good. **\$200 - \$300**



**22. Johnny Weissmuller (3) photographs including 1-as "Tarzan".** (ca. 1936) Collection of (3) vintage original gelatin silver single- and double-weight glossy photographs ranging in size from 7.5 x 9.75 in. to 8 x 9.75 in.. Including Weissmuller playing golf on the lawn of his mansion, a stoic portrait showcasing his powerful physique, and a character portrait by Clarence Sinclair Bull (credit stamp verso) of Weissmuller and Maureen O'Sullivan from *Tarzan Escapes*. Exhibiting toning, light corner and edge creases, pinholes, and handling. In generally very good condition. **\$200 - \$300**

**23. Johnny Weissmuller as "Tarzan" special portrait photograph for *Tarzan the Ape Man* by Clarence Sinclair Bull.** (MGM, 1932) Vintage original gelatin silver 8 x 10 in. double-weight semi-gloss deluxe photograph by Clarence Sinclair Bull depicting a moody profile portrait of the shirtless star. Retaining photographer's blindstamp at lower right, credit stamp on the verso, and paper snipe announcing "Weismuller [sic]" as Tarzan in a film to be directed by W. S. Van Dyke. Exhibiting only light handling. In very good condition. **\$300 - \$500**



**24. Marlene Dietrich oversize portrait photograph from *Shanghai Express*.** (Paramount, 1932) Vintage original gelatin silver 9.25 x 12 in. single-weight glossy portrait photograph of Marlene Dietrich in exceptional feathered gown, for Joseph von Sternberg's opulent Pre-Code drama. Stamped on verso by photographer William Walling Jr. Lightly handled. In good to very good condition. **\$300 - \$500**



**25. Carole Lombard (9) photographs.** (Paramount, 1930s) Collection of (9) vintage original gelatin silver approx. 8 x 10 in. single-weight glossy photographs of Carole Lombard and male co-stars including Cary Grant, Chester Morris, William Powell, and Buddy Rogers in films *Sinners in the Sun*, *Man of the World*, *Safety in Numbers* and others. Good to very good condition. **\$200 - \$300**





**26. Carole Lombard keybook portrait photograph.**

(Paramount, 1933)

Vintage original gelatin silver 8 x 11 in. double-weight glossy keybook photograph with 2-keybook punch holes in the upper blank border. A luminous profile shot of Lombard in an elegant silk gown. Exhibiting only minor corner wear and a tiny spot of surface loss in the blank left border. In fine condition.

**\$200 - \$300**

**27. Zoo in Budapest (20+) photographs.**

(Fox Film, 1933) Collection of (20+)

vintage original gelatin silver 8 x 10 in. single-weight glossy photographs from this most remarkable pre-code film, heralded by historians one of the most deliriously beautiful and visually haunting picture of its time. Credit for this is largely due to cinematographer Lee Garmes's exquisite set-bound photography and chiaroscuro lighting, the effect being much more of a classic German Expressionist film than that of big Hollywood studio products. Original release

material of any sort is exceedingly scarce for this rarely screened masterpiece. Very good to fine condition throughout. **\$200 - \$300**



**28. Joan Crawford (25+) photographs.**

(Various Studios, 1929-1963) Collection of (25+) vintage original gelatin silver approx. 8 x 10 in. single- and double-weight glossy and matte photographs spanning five decades of Joan Crawford's



wide and varied career. A mix of portraits and scenes from films including *Our Modern Maidens*, *Possessed*, *Rain*, *Flamingo Road*, *Queen Bee*, *Whatever Happened to Baby Jane* and many more. In very good to fine condition. **\$300 - \$500**



**29. Rain (9) photographs from the World Premiere at Grauman's Chinese Theater.** (United Artists, 1932) Collection of (9) vintage original gelatin silver 8 x 10 in. single-weight glossy photographs for the world premiere of *Rain* starring Joan Crawford as the notorious prostitute "Sadie Thompson". Most unusual are 2-of Hollywood Boulevard decorated and lit for the occasion for several blocks, and 1-storefront window display consisting of *Rain* props and costume-dressed mannequins. Remainder show celebrities in attendance, including Crawford with then-husband Doug Fairbanks Jr. and William Haines, Clark Gable, Cecil B. DeMille, Mary Pickford, Sid Grauman, Eddie Cantor, and Walter Huston. In very good condition. **\$300 - \$500**



**30. Mae West (12) oversize photographs from the French release of *I'm No Angel*.** (Paramount, ca. 1919) Collection of (12) vintage original gelatin silver 9.5 x 11.5 in. double-weight glossy publicity photos for *I'm No Angel* (French title: *Je Ne Suis Pas un Ange*), featuring portraits of West, and scenes with costars Edward Arnold, Ralf Harold, Kent Taylor and more. Exhibiting signs of age and handling, heavy pinholes to corners, and minor soiling. In vintage good to very good condition. **\$300 - \$500**





**31. Shirley Temple (10) photographs.** (Various Studios, 1932-1937) Collection of (10) vintage original gelatin silver approx. 8 x 10 in. single-weight glossy photographs of Shirley Temple in her earlier screen career. Includes 2-remarkable scenes from "Baby Burlesk" pre-code shorts (Temple's first screen work), plus early portraits and features. Good to very good condition. **\$200 - \$300**



**32. Shirley Temple (4) oversize photographs from *The Little Colonel*.** (1935) Collection of (4) vintage original gelatin silver 14 x 11 in. glossy publicity photos featuring Shirley Temple, Lionel Barrymore, Evelyn Venable, Hattie McDaniel, and more. Exhibiting age, handling, 1-with a 1-inch edge tear, and 1-with minor corner loss. Overall in vintage very good condition. **\$200 - \$300**



**33. Shirley Temple with pet cow photograph by Andre de Dienes.** (1944/printed later) Vintage gelatin silver double-weight matte photograph with approx. 11.5 x 10.5 in. visible through mat. Presented in a 17.5 x 16 in. black laquer wood frame. Retaining de Dienes' credit stamp on the verso and hand-titled in black ink, "Shirley Temple 1944". A vintage news clipping affixed by de Dienes to the frame verso explains that the full-grown cow in the photo was gifted as a calf to Shirley by the children of Tillamook, Oregon. The appropriately-named "Tillie" was boarded at a Southern California farm, where Shirley routinely paid her visits. Unexamined out of frame. In very good condition. **\$200 - \$300**



**34. Bette Davis (16) photographs from films including *The Girl from 10<sup>th</sup> Avenue*, *Front Page Woman*, and more.** (Various Studios, 1931-1946) Collection of (16) vintage original gelatin silver approx. 8 x 10 in. single-weight glossy photographs, 3-mounted to keybook muslin with hole-punched tabs. Featuring Davis in films from her early career, including (1) *Seed*, (1) *The Big Shakedown*, (2) *The Girl from 10<sup>th</sup> Avenue*, (3) *Front Page Woman*, (3) *Dangerous* keybook stills, (1) *The Sisters*, (4) *The Corn is Green*, and (1) *A Stolen Life*. Exhibiting some toning, corner loss, pin holes, creasing, light soiling, and handling. Most range from good to very good. **\$200 - \$300**



**35. George Hurrell (25) photographs of assorted stars and starlets including Shirley Temple, Bette Davis, Mary Pickford and more.** (Various Studios, 1930s-40s) Collection of (25) vintage original gelatin silver single- and double-weight glossy photographs ranging in size from 5.5 x 7.25 in. (deckled edge) to 8 x 10 in. by preeminent Hollywood portraitist George Hurrell. All retaining credit stamp to verso. Subjects include Shirley Temple, Bette Davis, Ida Lupino, Alice Faye, Mary Pickford, a young Lloyd Bridges, Loretta Young, Ann Sheridan, Simone Simon, Janet Blair, Edward G. Robinson, Geraldine Fitzgerald, and more. Exhibiting some toning, creasing, soiling, and general handling. Most in good to very good condition. **\$200 - \$300**





**36. *A Midsummer Night's Dream* (4) photographs by Mickey Marigold.** (Warner Bros., 1935) Collection of (4) vintage original gelatin silver photographs including (3) single-weight 8 x 10 in. and (1) 10 x 12.6 in. custom print on tan textured paper. Including (1) oversize photo of the entire cast in whimsical costumes and makeup with director Max Reinhardt, (1) behind-the-scenes candid of Reinhardt directing, (1) character portrait of Mickey Rooney as "Puck", and (1) character portrait of Joe E. Brown as "Flute". Exhibiting some toning, edge chipping, corner creasing, punch holes and general handling. Originally from the collection of Mickey Marigold, who was the credited still photographer on the film. In good to very good condition. **\$200 - \$300**

**37. Clara Bow (4) special portrait photographs by Otto Dyar.** (Paramount, ca. 1927) Collection of (4) vintage original gelatin silver 8 x 10 in. single-weight glossy photographs by Otto Dyar. All retaining credit stamp and paper snipes on the verso. Featuring Bow modeling bathing suits on the beach, and posing in nautical attire aboard a schooner. Exhibiting toning and edge wear and light corner creasing. In very good condition. **\$300 - \$500**



**38. Marion Davies (7) oversize photographs from *Hearts Divided*.** (MGM, 1936) Collection of (7) vintage original gelatin silver double-weight matte custom photographs on tan textured paper ranging in size from 10.1 x 13 in. to 11 x 14 in. by Ruth Harriet Louise and others. With 1-retaining Louise's credit stamp on the verso.



Including special portraits and scenes from the Frank Borzage romantic drama. Exhibiting light edge wear and 1-with staining to blank border. Majority in very good condition. **\$300 - \$500**



**39. Loretta Young oversize portrait photograph.** (TCF, 1936) Vintage original gelatin silver 11 x 14 in. double-weight matte custom photograph on tan textured paper. A lovely head-and-shoulders portrait of the Oscar-winning actress from the first decade of her prolific career. Light edge and corner wear. In very good condition. **\$200 - \$300**



**40. Jean Harlow oversize portrait photograph from *Red-Headed Woman* by George Hurrell.** (MGM, 1932) Vintage original gelatin silver approx. 10 x 13 in. double-weight semi-gloss photograph by George Hurrell. Retaining embossed blind stamp at lower right, and credit and personality stamps to verso. Exhibiting only minor surface impressions only visible in raking light, and a small spot to right blank border. In very good condition. **\$200 - \$300**





**41. Jean Harlow (3) portrait photographs by George Hurrell.** (MGM, 1934-37) Collection of (3) vintage original gelatin silver double-weight glossy photographs ranging in size from 6.25 x 8.5 in. (tan textured paper) to 8 x 10 in. by George Hurrell. All retaining credit stamp on the verso. Including special portraits for *The Girl from Missouri*, *Riffraff*, and Harlow's final film, *Saratoga*. With 1-exhibiting lower right corner soiling and faint crease. Otherwise, in very good to fine condition. **\$200 - \$300**



**42. Jeanette MacDonald oversize portrait photograph for *Maytime* by Clarence Sinclair Bull.** (MGM, 1937) Vintage original gelatin silver 10 x 13 in. double-weight semi-gloss special portrait photograph by Clarence Sinclair Bull for the musical romance co-starring Nelson Eddy. Retaining Bull's credit stamp and paper snipe on the verso. Exhibiting faint corner creasing. Otherwise in fine condition. **\$100 - \$200**



**43. Constance Bennett oversize special portrait photograph for *Merrily We Live*.** (MGM, 1932) Vintage original gelatin silver 11 x 14 in. double-weight portrait photograph of Constance Bennett for the Pre-Code film *Merrily We Live*. With title and studio stamp on verso. Light handling overall, and lower left corner creasing, in good to very good condition. **\$200 - \$300**



**44. Norma Shearer (3) photographs by George Hurrell, including 1-oversize from *Romeo and Juliet*.** (MGM, 1936) Collection of (3) vintage original gelatin silver double-weight semi-gloss photographs ranging in size from 8 x 10 in. to 9.5 x 12.75 in. All retaining credit stamp on the verso. Oversize photo with unevenly trimmed right blank border. Exhibiting some border and corner cracking. Otherwise in very good condition. **\$200 - \$300**

**45. Harold Lloyd (20+) keybook photographs from *Professor Beware!*** (Paramount, 1938) Collection of (20+) vintage original gelatin silver approx. 5 x 8 in. double-weight glossy keybook photographs with punch holes in the upper blank borders. All with descriptive snipes and approval stamps on the verso. Depicting some scenes from the film, though most feature special comedic or on-set candid publicity portraits of Lloyd. Exhibiting some spot toning to upper blank border, not affecting the image. Otherwise in vintage very good condition. **\$400 - \$600**





**46. Gary Cooper (29) production photographs and negatives from *The Real Glory*.** (Samuel Goldwyn, 1939)

Collection of

(9) vintage original acetate camera 5 x 4.25 in. negatives with matching proof prints all housed in their original sleeves and (20) gelatin silver single-weight glossy production photographs ranging in size from 7.25 x 9.25 in. to 8 x 10 in. by Robert Coburn, all featuring Gary Cooper and some with David Niven, director Henry Hathaway, and others. Production photos retaining credit stamp to verso. All exhibit very minor age and handling. In very good to fine condition. **\$300 - \$500**



**47. Cary Grant (20) scene photographs from films including *Only Angels Have Wings*, *His Girl Friday*, *Notorious*, and others.** (Various Studios, 1947) Collection of (20) vintage original gelatin silver single-weight glossy photographs ranging in size from 6.75 x 9 in. to 8 x 10 in. by Robert Coburn, Al St. Hilaire, Irving Lippman, Gaston Longet, Alex Kahle, and others. Vast majority with credit stamp to verso. Including scenes from *Only Angels Have Wings*, *His Girl Friday*, *Notorious*, *Penny Serenade*, *Mr. Lucky*, *Once Upon a Time*, *The Howards of Virginia*, and others. Exhibiting some unevenly trimmed borders, creasing, surface impressions, and general handling. Most in good to very good condition. **\$200 - \$300**

**48. Joan Crawford and Clark Gable (6) photographs by George Hurrell.** (MGM, 1933-1936)

Collection of (6) vintage original gelatin silver double-weight glossy photographs ranging in size from 7 x 9.25 in. (trimmed) to 8 x 10 in. by George Hurrell. All retaining credit stamp on the verso. Including (3) portraits of Crawford and Gable from *Dancing Lady* and *Love on the Run* and (3) solo portraits of Crawford from *I Live My Life* and others. Exhibiting some corner creasing and handling. In good to very good condition. **\$200 - \$300**



**49. Joan Crawford (6) special portrait photographs by Laszlo Willinger and others.** (Various Studios, 1938-1950s)

Collection of (6) vintage original gelatin silver approx. 8 x 10 in. double weight semi-gloss and matte photographs. With 3-retaining Willinger's credit stamp on the verso and 1-mounted to keybook muslin. Depicting full-length and head-and-shoulders portraits of the legendary actress for films including *The Women* and *The Shining Hour*. Exhibiting mounting remnants to verso, light edge wear, and handling. In very good condition. **\$300 - \$500**



**50. Radio stars (28) photographs.** (Various, 1930s-1940s) Collection of (28) vintage original gelatin silver approx. 8 x 10 in. photographs of the Golden Age of radio stars. Nearly all retain verso stamps, snipes or studio text. Includes Orson Welles, Bergen and McCarthy (interviewing Clark Gable), Gracie Allen, Jack Benny, Fred Allen, Phil Harris, Richard Denning, Paul Whiteman, Dinah Shore, Ma Perkins, Don Wilson, Fibber McGee, Morton Downey and more. Very good to fine condition. **\$200 - \$300**



**51. Clark Gable (13)**

**photographs.** (Various Studios, 1931-1948) Collection of (13) vintage original gelatin silver approx. 8 x 10 in. single- and double-weight photographs by Virgil Apger, Scotty Welbourne, Laszlo Willinger, Bert Lynch and others. All retaining some combination of photographer's credit stamp, studio stamp, publication stamp, and/or descriptive snipe on the verso.

Including candid shots and publicity portraits from *Sporting Blood*, *Cain and Mabel*, *Test Pilot*, *Boom Town*, *Homecoming*, and others. Exhibiting some toning, border and corner loss, creasing, retouching for publication, and general handling. Majority in vintage good to very good condition. **\$200 - \$300**

**52. Golden Age stars and featured players (17) photographs including Mae West and Glenn Ford.**

(Various Studios, 1920s-1950s) Collection of (17) vintage original gelatin silver single- and double-weight glossy photographs ranging in size from 7.5 x 9.5 in. to 8 x 10 in. by Kenny Bell, Robert Coburn, George Hurrell, and others. Some retaining photographer credit and/or paper snipe on the verso. Featuring 5-Mae West, 2-Glenn Ford, 4-Taina Elg behind-the-scenes of *Les Girls*, Loretta Young, Leslie Brooks, Lila Lee, Arline Judge, and more. Exhibiting some toning, silvering, creasing, handling, and corner and edge wear. In good to very good condition. **\$200 - \$300**

**53. Beautiful leading ladies (14) oversize photographs including Claudia Cardinale, Betty Grable, Esther Williams and others.**

(Various Studios, ca. 1920s-1960s) Collection of (14) vintage original gelatin silver single- and double-weight photographs ranging in size from 9.3 x 11.75 in. to 11 x 14 in. by Max Munn Autrey, George Hurrell, George P. Hommel, Kenny Bell, and others. Including portraits and scenes featuring Claudia Cardinale, Esther Williams, Jean Arthur (hand color-tinted), Greta Nissen, Gina Lollobrigida, Betty Grable, Janet Gaynor (with Sotheby's Andy Warhol Collection tag on the verso), Taina Elg, Mitzi Gaynor, and Kay Kendall. Exhibiting some toning, creasing, corner and edge wear, and general handling. In good to very good condition. **\$200 - \$300**

**54. Swashbuckling adventure and Westerns (55+) photographs.**

(Various Studios, 1933-1982) Collection of (55+) vintage original gelatin silver approx. 8 x 10 single-weight glossy photographs. Consisting primarily of scene stills from thrilling period action films including *The Man From Monterey* with John Wayne, *The Sea Hawk* with Errol Flynn, *Hot Blood*, *Scaramouche*, *The Man in the Iron Mask* (1939), *The Bandit of Sherwood Forest*, *Ulysses*, *The Prisoner of Zenda* (1952), *The Virginian*, Clayton Moore from *The Lone Ranger*, *At Sword's Point*, *Rogues of Sherwood Forest*, *The Prince of Peace*, *Sign of the Pagan*, and much more. Also includes a color 7 x 9 in. RC photo of Lou Ferrigno from *The Incredible Hulk*. Exhibiting some tears, tape repair, creasing, toning, soiling, and handling. In generally good to very good condition. **\$200 - \$300**

**55. Rita Hayworth (17)**

**photographs from *The Lady in Question*, *Blood and Sand*, *Tonight and Every Night*, and more.**

(Columbia, 1940-1959) Collection of (17) vintage original gelatin silver single- and double-weight glossy photographs ranging in size from 7.25 x 8.75 in. to 8 x 10 in. by Robert Coburn, M. B. Paul, Van Pelt, and others. Most retaining credit stamp and paper snipe on the verso. Including portraits and scenes from (1) *The Lady in Question*, (3) *Blood and Sand* [2-R-1948], (5) *Tonight and Every Night*, (6) *Fire Down Below*, and (2) *They Came to Codura*. Exhibiting some unevenly trimmed borders, toning, creasing, and handling. In good to very good condition. **\$200 - \$300**







**56. Rita Hayworth (7) special portrait photographs for *Angels Over Broadway* and *You'll Never Get.*** (Columbia, 1940-41) Collection of (7) vintage original gelatin silver single- and double-weight glossy portrait photographs ranging in size from 8 x 9.5 in. to 8 x 10 in. by Whitey Schafer. All but 1-retain credit stamp on the verso, and 6-with paper snipes. Consisting of special publicity portraits of

the young Hayworth, including (6) for *You'll Never Get Rich* and (1) bathing suit shot for *Angels Over Broadway*. Exhibiting some unevenly trimmed borders, light toning, creasing, and handling. Generally good to very good. **\$200 - \$300**



**57. Greta Garbo "Karin Blake" custom oversized photograph from *Two-Faced Woman* by William Grimes.** (MGM, 1942) Vintage original 10.25 x 13.5 in. gelatin silver matte double-weight photograph tipped to 16 x 20 in. backing board, signed "Wm Grimes" beneath the photo. With snipe and metal grommets set in corners from previous display. Exhibiting minor scuffing, age and wear. In vintage very good condition. **\$200 - \$300**



**58. Rita Hayworth (8) special portrait photographs from *Blood and Sand*, *Fire Down Below*, and *Pal Joey*.** (TCF, 1941/ Columbia, 1957) Collection of (8) vintage original gelatin silver single- and double-weight glossy portrait photographs ranging in size from 7.5 x 9.5 in. to 8 x 9.75 in. by Robert Coburn and others. Most retaining credit stamps and paper snipes on the verso. Including (2) *Blood and Sand*, (5) *Fire Down Below*, and (1) *Pal Joey*. Exhibiting some unevenly trimmed borders, age, and handling. In generally very good condition. **\$200 - \$300**



**59. Alfred Hitchcock (10) photographs of the director.** (Various, 1940s-1970s) Collection of (10) vintage original gelatin silver approx. 8 x 10 in. photographs of Alfred Hitchcock directing and candid portraits. Films represented include *Rebecca*, *The Paradine Case*, *To Catch a Thief*, *The Birds* and more. Very good to fine condition. **\$200 - \$300**



**60. Film noir (50+) photographs from films including *Double Indemnity*, *The Shanghai Gesture*, *Brute Force*, *Ace in the Hole*, and others.** (Various, 1930s-1960s) Vintage original (50+) gelatin silver approx. 8 x 10 in. photographs from a wide variety of films in the Noir genre, plus a few proto- and neo-Noir. Titles include *Double Indemnity*, *Brute Force*, *The Shanghai Gesture*, *The Big Clock*, *Ace in the Hole*, *Let Us Live*, *Ride the Pink Horse*, *Phantom Lady*, *Alias Nick Beal*, *White Heat*, *Female Jungle*, *Underworld U.S.A.*, *Point Blank* and more. Ranging from good to fine condition. **\$300 - \$500**





**61. Veronica Lake special portrait photograph for *This Gun for Hire*.** (Paramount, 1942) Vintage original gelatin silver 8 x 10 in. single-weight glossy photograph of Veronica Lake in special glamour pose for *This Gun for Hire*. Exceptional quality in the resolution and detail of Lake's face and lace lingerie. In vintage fine condition. **\$200 - \$300**

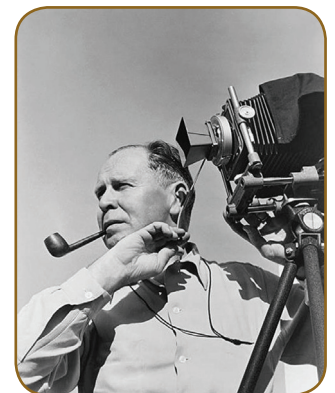
**63. Veronica Lake and Alan Ladd (4) photographs for *This Gun for Hire*.** (Paramount, 1942) Collection of (4) vintage original gelatin silver 8 x 10 in. single-weight glossy photographs of Veronica Lake, of which 3- include her frequent screen love interest Alan Ladd, in the film noir classic *This Gun for Hire*. Each is date-stamped 1942 and "N.E.A. Ref. Dept.". In vintage fine condition. **\$300 - \$500**



**62. Hollywood stars and the war effort (17) photographs.** (Various, 1940s) Vintage original (17) gelatin silver 8 x 10 in. photographs of Hollywood female stars performing volunteer work for the war effort. Actresses include Joan Davis, Loretta Young, Irene Manning, Ginny Simms, Janet Blair and more. Most retain verso snipes, text, or credit stamps including Alex Kahle and Floyd McCarty. Also includes press info sheets for the Irene Manning series. Very good to fine condition. **\$200 - \$300**



**64. Clarence Sinclair Bull 1943 Academy of Motion Picture Arts & Sciences Annual Still Photography "Class 7" award medal.** (1943) Vintage original gold plated award medal measuring 1.75 in. in diameter. The recto features a relief image of the iconic Oscar trophy with relief text, "Annual Still Photography Medal". Verso with relief text, "First Award Academy of Motion Picture Arts and Sciences For Outstanding Achievement to", and engraved, "Clarence Bull Class 7 1943". Bull began his distinguished career as an assistant cameraman at the fledgling Metro Pictures, shooting portraits of actors between productions. When Metro merged with Goldwyn, Bull became head of the stills department, a position he held for four decades. Best known for his portraits of Greta Garbo, Bull is generally considered among the finest portraitists to have worked in Hollywood, and a pioneer of the glamour genre. His work elevated many Golden Age movie stars to the level of cultural icons, including Jean Harlow, Clark Gable, Hedy Lamarr, Judy Garland, Joan Crawford, Marion Davies, Grace Kelly, Katharine Hepburn, Gary Cooper, and Clark Gable to name just a few. Today, people are more likely to have seen Bull's timeless photographs than the films they were shot to promote. Exhibiting only light surface wear. In vintage fine condition. **\$10,000 - \$15,000**



text, "First Award Academy of Motion Picture Arts and Sciences For Outstanding Achievement to", and engraved, "Clarence Bull Class 7 1943". Bull began his distinguished career as an assistant cameraman at the fledgling Metro Pictures, shooting portraits of actors between productions. When Metro merged with Goldwyn, Bull became head of the stills department, a position he held for four decades. Best known for his portraits of Greta Garbo, Bull is generally considered among the finest portraitists to have worked in Hollywood, and a pioneer of the glamour genre. His work elevated many Golden Age movie stars to the level of cultural icons, including Jean Harlow, Clark Gable, Hedy Lamarr, Judy Garland, Joan Crawford, Marion Davies, Grace Kelly, Katharine Hepburn, Gary Cooper, and Clark Gable to name just a few. Today, people are more likely to have seen Bull's timeless photographs than the films they were shot to promote. Exhibiting only light surface wear. In vintage fine condition. **\$10,000 - \$15,000**





**66. Floyd McCarty 1943 Academy of Motion Picture Arts & Sciences Annual Still Photography "Class 8" award medal.** (1943) Vintage original gold plated award medal measuring 1.75 in. in diameter. The recto features a relief image of the iconic Oscar trophy with relief text, "Annual Still Photography Medal". Verso with relief text, "First Award Academy of Motion Picture Arts and Sciences For Outstanding Achievement to", and engraved, "Floyd McCarty Class 8 1943". McCarty won the honor for a candid photo of stars Peter Lorre and Paul Lukas conversing in the Warner Bros. commissary. His illustrious career as a studio photographer continued for decades, working on *East of Eden*, *Rebel Without a Cause*, *Giant*, *Some Like it Hot*, and *Sayonara* to name just a few, and during which time he captured indelible portraits of James Dean (including the famous shot of Dean as "Jett Rink" reclining in his Rolls Royce convertible), Marilyn Monroe, Humphrey Bogart, and Marlon Brando that are among the most recognizable images of the 20<sup>th</sup> century. Exhibiting some light surface wear to recto and scratching to verso. In vintage good condition. **\$4,000 - \$6,000**

**67. Judy Garland (7) photographs by Virgil Apger and Eric Carpenter.**

(MGM, ca. 1945) Collection of (7) vintage original gelatin silver approx. 10 x 13 in. double-weight glossy photographs by Virgil Apger and Eric Carpenter. All but 1—retain studio inkstamp on the verso, all with descriptive text crediting photographer and photo series number. With 6—by Apger and 1—Carpenter for *The Clock*. Exhibiting minor age, handling and lightly softened corners. In overall vintage very good to fine condition. **\$600 - \$800**



**68. Rita Hayworth (11) portrait and publicity photographs for Cover Girl.** (Columbia, 1944)

Collection of (11) vintage original gelatin silver single- and double-weight glossy photographs ranging in size from 7.5 x 9 in. to 8 x 10 in. by Robert Coburn, Ned Scott, and Schuyler Crail.

Nearly all retain credit stamp and/or paper snipe on the verso. Including personality and publicity portraits of Hayworth, some with WWII war effort themes, and a scene still with Gene Kelly. **\$200 - \$300**



**69. The Three Stooges (4) photographs.** (Columbia 1941-45) Collection of (4) vintage original gelatin silver approx. 8 x 10 in. double-weight glossy photographs by Shirley Martin and others. All retain paper snipes and censor approval stamps on the verso, 1—with Martin's credit stamp. Including (1) Curly, Moe, and Larry from *Spook Louder*, (1) Curly, Moe, and Larry from *Three Smart Saps*, (1) Curly, Moe, and Larry from *Some More of Samoa*, (1) Shemp from *Jiggers, My Wife*. Exhibiting some edge and corner wear. In very good condition. **\$300 - \$500**



# 70. The Three Stooges (4) photographs.

(Columbia/Universal, 1942-46) Collection of (4) vintage original gelatin silver single- and double-weight glossy photographs by Shirley Martin and others. With

3-retaining paper snipes and 2-with photographer credit stamps on the verso. Including (1) Curly, Moe, and Larry from *Three Smart Saps*, (1) portrait of Shemp, (1) Shemp from *Society Mugs*, and (1) Shemp in *Where the Pest Begins*. Exhibiting 1-unevenly trimmed border, light toning, edge wear, and handling. In generally very good condition. **\$300 - \$500**



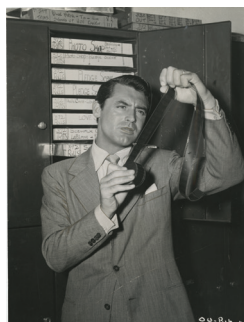
**71. The Three Stooges (4) photographs.** (Columbia, 1943-56) Collection of (4) vintage original gelatin silver approx. 8 x 10 in. single- and double-weight glossy photographs by Shirley Martin, Crosby and others. With 3-retaining photographer's stamp and paper snipes to verso. Including (1) Curly, Moe, and Larry in Nazi garb from *Higher Than a Kite*, (1) portrait of Shemp from *Jiggers, My Wife*, (1) Curly, Moe, and Larry from *I Can Hardly Wait*, and (1) Moe, Larry, and Shemp from *Flagpole Jitters*. Exhibiting light toning and edge wear. In vintage very good condition. **\$300 - \$500**



**72. The Three Stooges (5) photographs.** (Columbia, 1940-45) Collection of (5) vintage original gelatin silver single- and double-weight glossy photographs ranging in size from 8 x 9.75 in. (trimmed) to 8 x 10.25 in. by Shirley Martin and others. With all retaining paper snipe and/or studio stamp to verso. Including (1) Larry and Curly from *What's the Matador*, (1) Curly and Moe from *No Census, No Feeling*, (1) Larry and Moe from *Back to the Front*, (1) 1940 personality portrait of Shemp, and (1) wacky scene from *Micro-Phonies*. Exhibiting light handling and border wear. In vintage very good condition. **\$300 - \$500**

# 73. Cary Grant (20+) press and behind-the-scenes photographs.

(Various Studios, 1930s-40s) Collection of (20+) vintage original gelatin silver single- and double-weight, glossy and matte photographs ranging in size from 6 x 8.2 in. to 8 x 10 in. by Robert Coburn, Alex Kahle, Emmett Schoenbaum, John Miehl, Ernest A. Bachrach, Al St. Hilaire and others. Most retaining credit or news agency stamps and/or paper snipe on the verso. Including studio publicity, behind-the-scenes, and news photos of Grant, including USO work and World War II-era charitable efforts, a shot of Grant with Carole Lombard and Groucho Marx, and location shooting views from *Holiday*. Exhibiting some embellishment for publication, creasing, toning, minor tears, and handling. Majority in good to very good condition. **\$200 - \$300**



# 74. Cary Grant (14) portrait photographs.

(Various Studios, 1937-46) Collection of (14) vintage original gelatin silver single-weight glossy photographs ranging in size from 6.5 x 8.5 (trimmed) to 8 x 10 in by Robert Coburn, Gaston Longet, Al St. Hilaire, Ernest Bachrach, Henry Waxman, Whitey Schafer, and others. Most retaining credit stamp and/or paper snipe on the verso. Featuring personality and character portraits of Grant from *Suspicion*, *Once Upon a Time*, *Notorious*, *Destination Tokyo*, *The Howards of Virginia*, *The Awful Truth*, and *In Name Only*. Exhibiting some uneven trimming, light toning, creasing, and general handling. In good to very good condition. **\$200 - \$300**







**75. Rita Hayworth (5) remarkable portrait photographs.** (Columbia, 1937-1946) Collection of (5) vintage original gelatin silver single- and double-weight glossy photographs ranging in size from 7.4 x 9 in. to 8 x 10 in. by Robert Coburn and Whitey Schafer. Including special publicity portraits from *The Game That Kills*, *Blondie on a Budget*, *Tonight and Every Night*, and *Cover Girl*. Exhibiting some trimmed borders, toning, and handling. In generally very good condition. **\$200 - \$300**

**76. Rita Hayworth (16) photographs from *Tonight and Every Night*.** (Columbia, 1945) Collection of (16) vintage original gelatin silver single- and double-weight glossy photographs ranging in size from 7.5 x 9.3 in. to 8 x 10 in. by Robert Coburn, Tad Gillum, and Al St. Hilaire. Vast majority retaining credit stamp and paper snipe on the verso. Including character and personality portraits, a few scenes, and special publicity portraits with newborn Rebecca Welles. Exhibiting some unevenly trimmed borders, toning, creasing, and handling. In generally good to very good condition. **\$200 - \$300**



**77. Rita Hayworth as "Gilda" (2) portrait photographs from *Gilda* including 1-oversize.** (Columbia, 1946) Collection of (2) vintage original gelatin silver double-weight glossy photographs by Coburn of Hayworth in her signature role as the quintessential femme fatale. Both retaining credit stamp and paper snipes on the verso. Including (1) 11 x 14 in. head-and-shoulders (and bare midriff) portrait in bejeweled 2-piece ensemble and (1) 8 x 10 in. full-length portrait in the iconic black gown from the "Put the Blame on Mame" striptease sequence. Black gown photo with soiling and emulsion loss to borders; oversize photo exhibits corner creases (repaired with archival tape to verso), scattered emulsion breaks, a marginal tear, and handling. In good condition. **\$200 - \$300**



**78. Rita Hayworth as "Gilda" (4) portrait photographs from *Gilda* and (1) candid negative with Charles Vidor.** (Columbia, 1946) Collection of (4) vintage original gelatin silver single- and double-weight glossy photographs ranging in size from 7.2 x 9 in. to 8.2 x 10 in. by Robert Coburn and Ed Cronenweth. All retaining credit stamp and paper snipes on the verso. Exhibiting 1-with unevenly trimmed border, and general age and handling. Also includes (1) candid acetate 4 x 5 in. camera negative depicting Hayworth and *Gilda* director Charles Vidor at an event. In very good condition. **\$200 - \$300**



**79. Rita Hayworth as "Gilda" (9) photographs from *Gilda*.** (Columbia, 1946) Collection of (9) vintage original gelatin silver approx. 8 x 10 in. single- and double-weight glossy photographs by Robert Coburn and Ed Cronenweth. All but 1-retaining credit stamp on the verso. Depicting character and production portraits of Hayworth in the iconic black *Gilda* gown, and a special portrait series with Glenn Ford. Exhibiting some light handling creases and edge wear. In generally very good condition. **\$200 - \$300**





**80. Rita Hayworth as “Gilda” (10) special portrait photographs from *Gilda*.** (Columbia, 1946) Collection of (10) vintage original gelatin silver single- and double-weight glossy photographs ranging in size from 7 x 9 in. to 8 x 10 in. by Robert Coburn. All but 1-retaining credit stamp to verso. Depicting Hayworth as “Gilda” with Glenn Ford and/or George Macready in a special portrait series and 1-scene still. Exhibiting some border and corner wear, age, and handling. In good to very good condition. **\$200 - \$300**



**82. Rita Hayworth (12) studio publicity photographs for *Gilda*.** (Columbia, 1946) Collection of (12) vintage original gelatin silver single- and double-weight glossy photographs ranging in size from 7.25 x 9.25 (unevenly trimmed) to 8 x 10 in. All retaining credit stamp on the verso. Including special publicity portraits of Hayworth in a 2-piece bathing suit, some with baby Rebecca Welles or Hayworth’s dog Pookles. Exhibiting some unevenly trimmed borders, light creasing, and handling. In good to very good condition. **\$200 - \$300**



**84. Hollywood behind-the-scenes (20+) photographs.** (Various Studios, 1930s-40s) Collection of (20+) vintage original gelatin silver single- and double-weight, glossy and matte photographs ranging in size from 3.75 x 4.5 in. to 11 x 14 in. Featuring on-set and studio lot candids as well as interesting and unusual publicity shots. Subjects include Karl Freund, Humphrey Bogart, Robert Montgomery, Adolphe Menjou, a studio lion tamer, and more. A wild chronicle of the surreal vibrancy on view at the studios during the Golden Age. Originally from the collection of Warner Bros. photographer Mickey Marigold. Exhibiting some toning, creasing, border and corner wear, surface marring, and handling. Majority vintage good to very good. **\$200 - \$300**

**81. Warner Bros. stars and players (60+) photographs.** (Warner Bros., ca. 1930s-40s) Collection of vintage original single- and double-weight, glossy and matte photographs, including (50+) approx. 8 x 10 in. and (15+) oversize ranging from approx. 10 x 13 in. to 11 x 14 in. Subjects include Errol Flynn, Cary Grant, Peter Lorre, Martha Scott, Frederic March, Laura La Plante, Robert Montgomery, Claude Rains, Bette Davis, Walter Huston, Ann Sheridan, Joe E. Brown, Edward G. Robinson, and many more. With a few photos from other studios. Exhibiting some toning, creasing, edge loss, pin holes, and handling. Originally from the collection of Warner Bros. photographer Mickey Marigold. Majority in good to very good condition. **\$200 - \$300**



**83. Rita Hayworth (11) special publicity photographs for *Down to Earth*.** (Columbia, 1947) Vintage original gelatin silver single- and double-weight glossy photographs ranging in size from 7.25 x 9.25 in. to 8 x 10 in. by Robert Coburn and Ned Scott. All but 1-retaining credit stamp and most with paper snipes on the verso. Featuring special portraits and candid publicity shots with toddler Rebecca Welles. Exhibiting some unevenly trimmed borders, creasing, soiling, and handling. In generally good to very good condition. **\$200 - \$300**







**85. Rita Hayworth (20+) photographs from *Down to Earth*.** (Columbia, 1947) Vintage original gelatin silver approx. 8 x 10 in. single- and double-weight glossy photographs by Ned Scott and Robert Coburn. All retaining credit stamp to verso. Depicting special character portraits and scenes of Hayworth in goddess garb. Exhibiting some toning, creasing, edge wear, and handling. In good to very good condition. **\$200 - \$300**

**86. Rita Hayworth portrait photograph from *The Lady from Shanghai* by Robert Coburn.** (Columbia, 1947) Vintage original gelatin silver 8 x 10 in. single-weight glossy photograph by Robert Coburn. Retaining credit stamp and paper snipe on the verso. A special publicity portrait of Hayworth with blonde hair for her then-husband Orson Welles' film noir classic. Light emulsion marring only visible in raking light. Otherwise in very good condition. **\$100 - \$200**



**87. Rita Hayworth (12) special portraits for *The Lady from Shanghai*.** (Columbia, 1947) Collection of (12) vintage original gelatin silver approx. 8 x 10 in. single- and double-weight glossy photographs by Robert Coburn. All retaining credit stamp on the verso. Depicting special character portraits of Hayworth as ravishing femme fatale "Elsa Bannister", many highlighting costume designs by Jean Louis. Exhibiting occasional creasing, edge wear, and handling. Majority in very good condition. **\$200 - \$300**



**88. Orson Welles and Rita Hayworth (6) photographs for *The Lady from Shanghai*.** (Columbia, 1947) Collection of (6) vintage original gelatin silver approx. 8 x 10 in. single- and double-weight glossy photographs by Robert Coburn, Homer Van Pelt, and Ed Cronenweth. All retaining credit stamp to verso. Featuring character and personality portraits of then-husband and wife costars Welles and Hayworth, with 1-solo portrait of Welles and 1-candid of the couple with Robert Coburn. Exhibiting some creasing, edge wear and handling. Condition varies from good to very good. **\$200 - \$300**



**89. Rita Hayworth (8) headshot photographs for *The Lady from Shanghai*.** (Columbia, 1947) Collection of (8) vintage original gelatin silver single- and double-weight glossy photographs ranging in size from 7.75 x 8.5 in. (unevenly trimmed) to 8 x 10 in. by Robert Coburn. All retaining credit stamp and paper snipes on the verso. Depicting character portraits of Hayworth as femme fatale "Elsa Bannister" from the Orson Welles noir classic. Exhibiting 1-with lateral crease, all else only light handling. In good to very good condition. **\$200 - \$300**



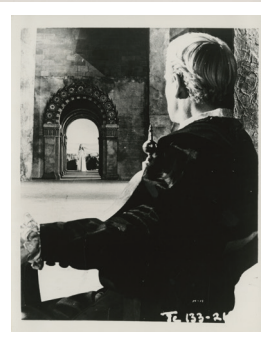
**90. Rita Hayworth (20+) special publicity photographs for *The Lady from Shanghai*.** (Columbia, 1947) Collection of (20+) vintage original gelatin silver primarily double-weight glossy photographs ranging in size from 8 x 8 in. to 8 x 10 in. by Robert Coburn, Ned Scott, and Ed Cronenweth. All retain credit stamps and paper snipes on the verso. Consisting of a special portrait series of Hayworth at her Santa Monica home, sporting her Lady from Shanghai blonde hairdo, including a few shots with her dog, Pookles. Exhibiting some creasing, edge wear and soiling, and general handling. In good to very good condition. **\$200 - \$300**



**91. Ingrid Bergman (10) special behind-the-scene portrait series in plate armor for *Joan of Arc*.** (RKO, 1948) Vintage original (10) gelatin silver 8 x 10 in. photographs for *Joan of Arc* starring Ingrid Bergman. Entire series documents the fitting of plate armor, section by section, to Bergman prior to filming. (2) retain photographer's verso credit stamp "Friedman-Engeler" and (1) has verso notation "Property of Sierra Pictures inc. Not to be publicly displayed nor reproduced in any form without written permission of Sierra Pictures, inc." Very good to fine condition. **\$200 - \$300**



**92. *Treasure of the Sierra Madre* (18) photographs.** (Warner Bros., 1948) Vintage original (18) gelatin silver 8 x 10 in. photographs for *The Treasure of the Sierra Madre* starring Humphrey Bogart, Walter Huston, Tim Holt, Bruce Bennett and Alfonso "Goldhat" Bedoya. (1) depicts a production candid of Huston's son John directing Bogart and crew. Bogart on (2) others only, though entire suite depicts rarely seen continuity shots of important scenes. Majority bear clean keybook punch-holes at one margin, otherwise very good to fine condition. **\$300 - \$500**



**93. Humphrey Bogart and Lauren Bacall (7) photographs.** (Various, 1930s-1950s) Collection of (7) vintage original gelatin silver approx. 8 x 10 in. photographs of Humphrey Bogart with and without Lauren Bacall, including both film scenes and portraits, and candid off-screen shots. Titles include *Isle of Fury*, *Dead Reckoning*, *Key Largo*, *The Big Sleep* and *Casablanca* (R'56). Very good to fine condition. **\$200 - \$300**

**94. Laurence Olivier (15) photographs from *Hamlet*.** (J. Arthur Rank, 1948) Collection of (15) vintage original gelatin silver 8 x 10 in. photographs for Laurence Olivier's best actor and "Best Picture" Oscar-winning *Hamlet*. (7) retain descriptive verso snipes. Very good to fine condition. **\$200 - \$300**





**95. Rita Hayworth (14) portrait photographs from *The Loves of Carmen*.** (Columbia, 1948) Collection of (14) vintage original gelatin silver single- and double-weight glossy photographs ranging in size from 7.5 x 9.25 in. to 8 x 10 in. by Robert Coburn and Ed Cronenweth. All retaining credit stamp on the verso, most with paper snipes. Consisting entirely of special character portraits of Hayworth as the gypsy siren. Exhibiting some unevenly trimmed borders, toning, creasing, and handling. In good to very good condition. **\$200 - \$300**

**96. Rita Hayworth (25+) photographs from *The Loves of Carmen*.** (Columbia, 1948) Collection of (25+) vintage original gelatin silver single- and double-weight glossy photographs ranging in size from 8 x 8.75 in. to 8 x 10 in. by Ed Cronenweth and Robert Coburn. Including special publicity portraits with Glenn Ford, behind-the-scenes candids, and scenes from the reteaming of the *Gilda* stars with director Charles Vidor. Exhibiting some unevenly trimmed borders, minor creasing, toning, and handling. In good to very good condition. **\$200 - \$300**

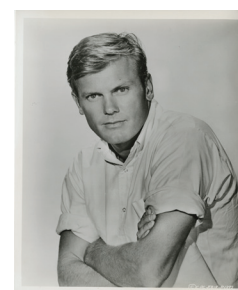


**98. Debbie Reynolds (12) photographs.** (Various, 1948-1971) Collection of (12) vintage original gelatin silver approx. 8 x 10 in. photographs of Debbie Reynolds, many from the very beginning of her career. Several retain verso snipes. In very good to fine condition. **\$200 - \$300**



**97. Louis B. Mayer oversize portrait photograph by Yousef Karsh.** (ca. 1940s) Vintage original gelatin silver 11 x 14 in. double-weight glossy photograph of MGM Studio head Louis B. Mayer by renowned portraitist Yousef Karsh. Retaining "Karsh, Ottawa" credit and "File Karsh Collection" stamps on the verso. Exhibiting a handling crease in the upper right image, surface loss to blank border, and corner wear. In very good condition. **\$200 - \$300**

**99. LGBTQIA (55+) photographs.** (Various Studios, 1910s-1980s) Wide ranging historical panorama of LGBTQIA representation in popular culture. Including (55+) vintage original gelatin silver 8 x 10 in. photographs, most fiber-based with a few RC, depicting various personages and aspects of LGBTQIA identity in film and entertainment. Performers include



Tab Hunter, Patsy Kelly, Liberace, Raymond Burr, Rock Hudson, Harry Frasier, Charles Laughton, Edward Everett Horton, Rex Reed, Elton John, Anthony Perkins, Brad Davis, Joel Grey, Divine, Roddy McDowell, Mark Damon and others. Some retain studio stamps or descriptive snipes on verso, and a few are trimmed for publication. Good to very good condition. **\$300 - \$500**



### 100. Girls with guns (40+)

**photographs.** (Various Studios, 1920s-1980s) Exceptional variety of (40+) vintage original gelatin silver approx. 8 x 10 in. photographs, majority fiber-based with just a few RC, all depicting women with guns of assorted types, ages, and sizes. Some highlights include Sally "Hot Lips Houlihan" Kellerman with General Uzi Narkiss; Betty Grable surrounded by dozens of military carbines; Donna "Elly May" Douglas about to shoot her screen lover; Joanne Woodward with a muzzle-loader nearly as long as she is tall; and many, many pistol-packing glamorous ladies of the screen. Some retain studio stamps or descriptive snipes on verso, and only a few show signs of use or handling. Good to very good condition. **\$300 - \$500**



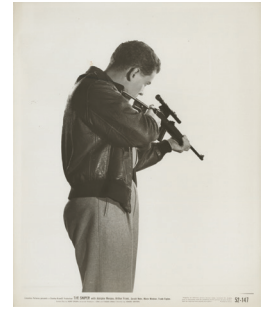
### 101. Blonde beauties (130+)

**photographs.** (Various Studios, 1930s-1980s) Collection of (130+) vintage original gelatin silver double- and single-weight glossy photographs ranging from 4 x 5 in. to 8 x 10 in., depicting beautiful blonde actresses throughout the ages. Subjects include Diana Dors, Yvette Mimieux, Elke Sommer, Bo Derek, Cindy Robbins, Angie Dickinson, Brigitte Bardot, Shirley Eaton, Mamie Van Doren, Cybil Shepherd, Farrah Fawcett, June Wilkinson, Dyan Cannon, Virginia Mayo, Julie Christie, Goldie Hawn, Julie Newmar, Nina Foch, Virginia Bruce, Carrol Baker, Lee Remick and dozens more. Condition varies, some showing handling, wear, and age, though vast majority remain very good to fine condition. **\$300 - \$500**



### 103. The Sniper (8) photographs from the scandalous film noir.

(Columbia, 1952) Collection of (8) vintage original gelatin silver 8 x 10 in. photographs for the classic Film Noir *The Sniper* directed by blacklisted filmmaker Edward Dmytryk. Special portrait series posing the eponymous character with his unique custom inner-city hunting rifle. The particular pathology of the storyline, linking impotence and emasculation with murderous misogyny made this an early production-code challenging release. Very good to fine condition. **\$200 - \$300**



### 104. Rita Hayworth (15) portrait photographs from *Affair in Trinidad*.

(Columbia, 1952) Collection of (15) vintage original gelatin silver single- and double-weight glossy and matte photographs ranging in size from 7 x 7 in. (unevenly trimmed) to 8 x 10 in. by Robert Coburn and Irving Lippman. Depicting sultry character couture and dance portraits, including the image that served as the inspiration for the film's poster. Exhibiting some unevenly trimmed borders, spot emulsion discoloration, creasing, handling, and wear. In good to very good condition. **\$200 - \$300**



**102. Viva Zapata! (11) costume test and keybook portrait photographs.** (TCF, 1951) Collection of (11) vintage original gelatin silver approx. 8 x 10 in. single-weight glossy photographs, 7-with border keybook punch holes, 3-retaining censor approval stamp on the verso. Including (7) rare wardrobe tests of Jean Peters as "Josefa" and (4) portraits of Marlon Brando as "Emiliano Zapata". Generally very fine. **\$200 - \$300**



**105. Rita Hayworth (21) photographs from *Salome*.**

(Columbia, 1953)

Collection of (25+)

vintage original

gelatin silver approx.

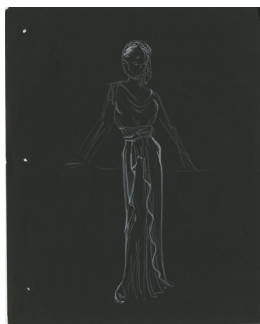
8 x 10 in. single- and

double-weight glossy

photographs by Robert

Coburn. All retaining

credit stamp to the verso. Including character and bathing suit publicity portraits of Hayworth, as well as a special portrait series with co-star Stewart Granger. Exhibiting some toning, edge wear, creasing, and handling. In good to very good condition. **\$200 - \$300**



**106. Emily Santiago (8) behind-the-scenes photographs and (2) costume sketches of Rita Hayworth from *Salome*.**

(Various, 1950s) Collection of (9) vintage original gelatin silver 8 x 10 in. photographs of Oscar winning costume designer Emily Santiago and her work on *Androcles and the Lion* plus *Salome*. Also includes (2) original white ink on black paper 8.5 x 10.5 in. costume sketches for Rita Hayworth gowns in *Salome*. With 1-photograph depicting Hayworth in the fully-realized gown. Majority of photographs retain verso credit stamps or snipes. Very good to fine condition. **\$300 - \$500**

**107. Greta Garbo (25+) candid press photographs.**

(Various Studios, 1932-1960s) Unique historical news archive of (25+) vintage original gelatin silver single-weight glossy press photographs, ranging from 6 x 9 in. to 8 x 10 in., of quite possibly the most elusive post-career celebrity subject, Greta Garbo. Majority capture her at airports, restaurants, shopping, nightclubs, etc. In virtually all it is quite clear that she does not appreciate being a newsworthy item. Most retain press-agency stamps or descriptive snipes on verso, some with recto retouching for publication. Signs of use and handling, overall good condition. **\$200 - \$300**



**108. Sexy starlets (16) photographs including Jayne Mansfield.**

(Various Studios, 1950s-60s) Collection of (16) vintage original gelatin silver single-weight glossy photographs ranging in size from 7.25 x 9 in. to 8 x 10 in. Depicting starlets of all stripes in luscious bathing suit, pin-up, glamour, and dance poses and ensembles. Including a few reissues. Exhibiting some unevenly trimmed borders, toning, creasing, and handling. **\$200 - \$300**



**109. Jayne Mansfield (7) photographs.**

(Various, 1950s) Collection of (7) vintage original gelatin silver 8 x 10 in. photographs of Jayne Mansfield in portraits, and candid shots promoting a department store. Majority retain verso credit stamp of photographer Charles Schneider. (1) photograph is double-weight and bears keybook punch-holes, remainder in very good to fine condition. **\$200 - \$300**





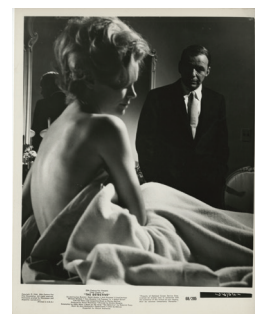
**110. Marlon Brando (17) original and rerelease photographs for *The Wild One*.** (Columbia 1953/R-1960) Collection of (17) vintage gelatin silver approx. 8 x 10 in. single-weight glossy photographs, including (13) original release [2-slugged with working title "Hot Blood"] and (4) reissue. Depicting scenes and character portraits from the biker/juvenile delinquency classic, with 11-depicting Brando. Exhibiting some toning and edge and corner wear. In generally very good condition. **\$300 - \$500**



**111. Audrey Hepburn (9) photographs.** (Various, 1950s-1960s) Collection of (9) vintage original gelatin silver approx. 8 x 10 in. photographs for films starring Audrey Hepburn. Titles include *Sabrina* [original and R-65], *Green Mansions*, *Love in the Afternoon*, *My Fair Lady*, *Paris When it Sizzles* and *Wait Until Dark*. A few retain verso snipe or studio text. Very good to fine condition. **\$200 - \$300**

**113. Frank Sinatra (26) photographs including *The Man with the Golden Arm* and *Robin and the 7 Hoods*.** (Various, 1950s-1960s)

Collection of (26) vintage original gelatin silver approx. 8 x 10 in. photographs for films starring Frank Sinatra. Includes *The Man With the Golden Arm* [original and R'60], *Suddenly*, *The Tender Trap*, *Some Came Running*, *Pal Joey*, *The Manchurian Candidate*, *Robin and the 7 Hoods*, *Come Blow Your Horn*, *The Detective* and *Lady in Cement*. Very good to fine condition. **\$200 - \$300**



**112. Audrey Hepburn oversize photograph strolling the midway at Coney Island.** (ca. 1950s) Vintage original gelatin silver 10.5 x 11 in. single-weight glossy photograph of Audrey walking alone in an empty amusement park. Exhibiting signs of age and handling, minor surface marring, and minor corner wear. In vintage very good condition. **\$200 - \$300**



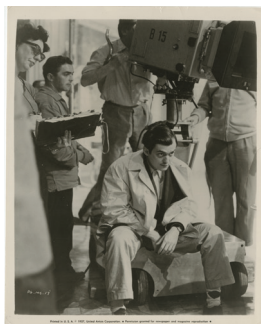
**114. Lana Turner (10) custom wide-screen format production photographs from *The Prodigal*.** (1955) Collection of (10) vintage original gelatin silver 14 x 8.75 in. double-weight custom photographs featuring Lana Turner, Edmund Purdom, Louis Calhern, Francis Sullivan, and more. Exhibiting age, handling, corner bumping, toning, 1-photo with minor edge loss, and 1-photo with mounting remnants partially obscuring image. Overall in vintage very good condition. **\$200 - \$300**



**115. Period and futuristic dramas (45+) photographs.** (Various Studios 1950s-70s)

Collection of (45+) vintage original and a few reissue gelatin silver single-weight glossy photographs ranging in size from 7 x 9 in. to 8 x 10 in. Subjects include

Lana Turner in *The Prodigal*, Tony Curtis and Janet Leigh in *Houdini*, *Gone With the Wind*, *The Glass Slipper*, Mitzi Gaynor in *There's No Business Like Show Business*, *The Great Waltz*, *The Count of Monte Cristo*, *Hit the Hay*, *The Gallant Blade*, *The Brigand*, *Gigi*, Abbott and Costello in *Jack and the Beanstalk*, *Conquest of Space*, and more. Exhibiting some toning, soiling, corner and border loss, creasing, edge wear, and handling. Most good to very good. **\$200 - \$300**



**116. Stanley Kubrick (16) photographs from his films including 4-shots of him directing and a *Full Metal Jacket* presskit.** (Various Studios, 1955-99) Collection of (16) vintage original gelatin silver approx. 8 x 10 in. single-weight and RC glossy photographs. Titles include *The Killer's Kiss*, *Paths of Glory*, *Barry Lyndon*, *The Shining*, *Full Metal Jacket*, and *Eyes Wide Shut*. Includes official presskit folder and press sheets for *Full Metal Jacket*. Some toning, age, and wear. In generally very good condition. **\$200 - \$300**

**117. Sophia Loren (20+) photographs.** (Various Studios, 1950s-1960s) Collection of (20+) vintage original gelatin silver single- and double-weight, glossy and matte photographs ranging in size from 6.5 x 8.75 in. to 8 x 10 in. Including portraits and scenes from *Two Nights with Cleopatra*, *Boy on a Dolphin*, *Two Women*, and *The Black Orchid*, as well as a candid press photo. Exhibiting some edge wear and handling. In very good condition. **\$200 - \$300**



**118. Ingmar Bergman (35) photographs from films including *The Seventh Seal* and *Wild Strawberries*.** (Svenskfilm, 1951-1964) Collection of (35) vintage original gelatin silver approx. 8 x 10 in. single-weight glossy photographs for US releases of the Swedish maestro's films. Titles include *The Seventh Seal*, *Wild Strawberries*, *The Virgin Spring*, *Summer Interlude*, *Smiles of a Summer Night*, *Through a Glass Darkly*, *The Magician*, *Dreams*, *All These Women*, *The Devil's Eye* and *A Lesson in Love*. Exhibiting some age and handling. In very good condition. **\$200 - \$300**



**119. *The Angry Hills* (2) custom candid photographs of Robert Mitchum and director Robert Aldrich with exceptional content.** (1959) Vintage original (1) exceptional rare 9.5 x 7.5 in. candid photo of a belly dancer's exposed breasts... and Robert Mitchum looking quite stunned over their appearance. Also includes (1) production photo of Aldrich directing. Acquired from Aldrich's personal archive. Photos affixed to black construction paper measuring 10.5 x 9 in. Lightly handled. In vintage fine condition. **\$200 - \$300**





**120. Alfred Hitchcock (20) photographs from his films.** (Various Studios, 1941) Collection of (20) vintage original gelatin silver single-weight glossy photographs 7.25 x 9 in. to 8 x 10 in. Titles include *Suspicion*, *Saboteur*, *Rear Window*, *The Man Who Knew Too Much*, *Vertigo*, *North By Northwest*, *Psycho*, *Marnie*, and *Torn Curtain*. Exhibiting some toning, pinholes, creasing, and handling. Otherwise in very good condition. **\$200 - \$300**

**121. The Golden Age of Television (50+) photographs including**

***Bonanza*, *The Munsters*, *Buck Rogers*, and more.**

(Various Studios, 1950s-1990s)

Collection of (50+) vintage gelatin silver approx. 8 x 10 in. fiber-based and RC photographs covering a wide spectrum of classic television series including *Bonanza*, *Star Trek*, *Gilligan's Island*, *Peyton Place*, *The Munsters*, *Howdy Doody*, *Batman*, *New American Bandstand*, *The Invaders*, *Adam-*

*12*, *4-Star Playhouse*, *The Ed Sullivan Show*, *Buck Rogers*, *Buffy the Vampire Slayer*, *Mannix*, *The X-Files*, *The Avengers*, *The Big Valley*, *The Dick Van Dyck Show*, *The Tonight Show*, plus TV documentary subjects. Some retain descriptive snipes or studio text on verso, and a few appear to be later prints. Very good to fine condition. **\$200 - \$300**



**122. Judy Garland photo albums containing (100+) photographs.**

(ca. 1950s-1960s/ some printed later) Collection of (2) photo albums (pages loosely assembled in separated covers) containing (100+) gelatin silver and color RC and fiber-based photographs ranging in size from 2.25 x 2.25 in. to 8 x 10 in.

Depicting candid, performance, and publicity shots of Judy with famous faces including Liza Minnelli, Joe and Lorna Luft, Sid Luft, Andy Williams, Robert Goulet, Harry Belafonte, Sammy Davis Jr. Donald O'Connor, Mel Torme, and more. Exhibiting signs of age and handling, one album has separated from binding, the other has fully split with no remaining rings to bind the loose pages. Covers and pages are heavily worn, photos are mostly unaffected by cover/page wear. Overall in good condition.

**\$300 - \$500**



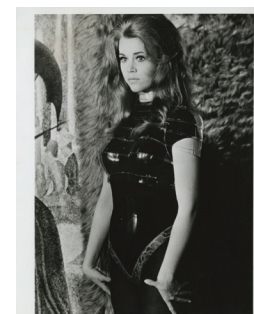
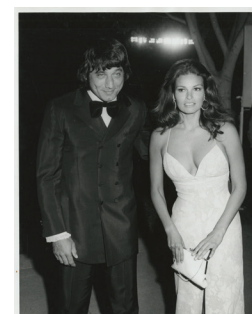
**123. Directors at work and behind the scenes images (35+) photographs.**

(Various Studios, 1920s-1990s) Collection of (35+) vintage approx. 8 x 10 in. gelatin silver fiber-based and RC photographs depicting great directors at work and in posed portraits, plus behind the scenes production and location shots. Includes John Huston, Raoul Walsh, Lloyd Bacon, Michael Curtiz, George Cukor, Sam Peckinpah, Mel Brooks, Jean Renoir, Federico Fellini, Peter Bogdanovich, Robert Altman, Bob Rafelson, and more. Some retain descriptive snipes or studio text on verso. Very good to fine condition. **\$300 - \$500**



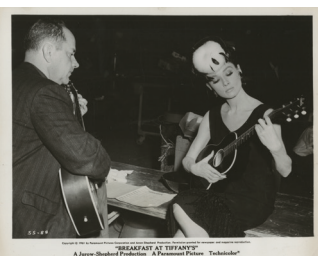
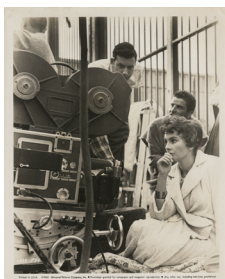
**124. Sex symbols of the 60s (24) photographs of Raquel Welch, Jane Fonda, and Jean Seberg.**

(Various Studios, 1961-72) Collection of (24) vintage original gelatin silver single-weight glossy photographs ranging in size from 8 x 9.5 in. to 8 x 10 in. Including (7) *Barbarella* with 6-featuring Jane Fonda; (8) Raquel Welch from *Bedazzled*, *Fantastic Voyage*, *Myra Breckenridge*, and a shot with Joe Namath from the 1972 Academy Awards; and (9) Jean Seberg from *Playtime*, *Lilith*, *Paint Your Wagon*, *Moment to Moment*, and *Birds in Peru*. Exhibiting some creasing, edge wear, and handling. In generally very good condition. **\$200 - \$300**





**125. Stanley Kubrick (24) photographs from *Spartacus*.** (Universal, 1960) Collection of (24) vintage original gelatin silver 8 x 10 in. photographs from Stanley Kubrick's epic film *Spartacus*, starring Kirk Douglas, Jean Simmons, Laurence Olivier, and Tony Curtis. Including scenes, portraits, and candid of all the principal players. Though some are dated 1961, this film was in continuous release through that year, much like other blockbuster films such as Kubrick's *2001: A Space Odyssey*. In very good to fine condition. **\$200 - \$300**



**126. Audrey Hepburn (4) photographs from *Breakfast at Tiffany's*.** (Paramount, 1961) Collection of (4) vintage original 8 x 10 in. gelatin silver single-weight photographs. With 1-retaining Spanish language snipe on the verso. All depicting portraits of Hepburn, including 1-behind-the-scenes candid of Hepburn on set practicing guitar. Exhibiting 1-with slight spot discoloration on the recto from snipe tape on the verso. All others in very good condition. **\$300 - \$500**

**127. Lawrence of Arabia (100+) negatives and (20+) contact sheets and prints from the production by Henry Gris.** (Columbia, 1962) Collection of (100+) vintage original camera negatives ranging in size from 35mm to 2.25 x 2.25 in., as well as (20+) contact prints and sheets ranging in size from 3.5 x 4.25 in. to 8 x 10 in. Documenting the spectacular scale of the location shoots for David Lean's epic, including cast portraits and behind-the-scenes material from Jordan in 1961 and Ouarazate, Morocco in 1962. From the collection of globetrotting journalist Henry Gris, who covered production on the film. Exhibiting some unevenly trimmed edges and minor handling. In very good condition. **\$300 - \$500**



**128. Lawrence of Arabia (20+) photographs.** (Columbia, 1962) Collection of (20+) vintage original gelatin silver single-weight glossy photographs 7.25 x 9.5 in. to 8 x 10 in. Featuring scenes, candid, character portraits and behind-the-scenes shots of David Lean directing. Includes a vintage press sheet. Exhibiting only light handling. In very good condition. **\$200 - \$300**

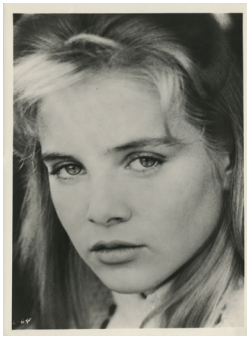


**129. Ann-Margret (19) photographs.** (Various Studios, 1960s) Collection of (19) vintage original gelatin silver 8 x 10 in. single-weight glossy photographs. Featuring primarily character, personality and behind-the-scenes candid portraits of the Swedish beauty from *The Tiger and the Pussycat*, *State Fair*, *The Cincinnati Kid*, *Kitten with a Whip*, *Viva Las Vegas*, *Bus Riley's Back in Town*, and more. Exhibiting occasional creasing, handling, and edge wear. In very good condition. **\$200 - \$300**



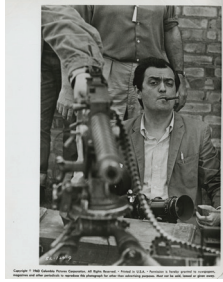
**130. Stanley Kubrick (14) photographs from *Lolita*. (MGM, 1962)**

Collection of (14) vintage original gelatin silver single-weight glossy photographs ranging in size from 7 x 9.25 in. to 8 x 10 in. by Stanley Kubrick, Bert Stern, and others. Including scenes and striking character portraits of Sue Lyon as the titular nymphette. Exhibiting light toning and handling. In very good condition. **\$200 - \$300**



**131. Stanley Kubrick (16) photographs from *Dr. Strangelove* including 5-shots of Kubrick directing. (Columbia, 1964)**

Collection of (16) vintage original gelatin silver 8 x 10 in. single-weight glossy photographs (2-1975 reissues). A few retaining studio stamps and paper snipes on the verso. Featuring scenes and behind-the-scenes views, including remarkable shots of Kubrick with a field machine gun and playing chess with George C. Scott. Exhibiting some handling, creasing, and general wear. In good to very good condition. **\$200 - \$300**



**132. Federico Fellini (30+) photographs from *8 1/2*. (Various, 1963)** Vintage original (30+) gelatin silver 8 x 10 in. photographs from *8 1/2*, Federico Fellini's autobiographical opus grande follow-up to *La Dolce Vita*. Starring Marcello Mastroianni in a sublime performance as the much beleaguered director, juggling the many women in his life with the monumental tasks of wrangling disparate elements of epic filmmaking. Good to very good condition. **\$300 - \$500**

**133. Capucine (7) oversize production photographs from *The Pink Panther* from the personal collection of Charles K. Feldman. (United Artists, 1963)**

Collection of (7) vintage original gelatin silver 10.75 x 8.25 in. single-weight glossy borderless photographs. All depict Capucine; 1-features Peter Sellers. Exhibiting light edge wear. In very good condition. Originally from the collection of talent agent and producer Charles K. Feldman, who both discovered and had a romantic relationship with the actress/model. **\$200 - \$300**



**134. Elizabeth Taylor (8) "Beauty Secrets of Ancient Egypt" publicity photograph set with press release from *Cleopatra*. (TCF, 1963)**

Collection of (8) vintage original gelatin silver 8 x 10 in. single-weight glossy photographs. Featuring special makeup themed portraits and scene shots of Elizabeth Taylor highlighting the elaborate makeup design for the film. Also includes a 2-page press release. Light handling. Otherwise, in very good condition. **\$200 - \$300**





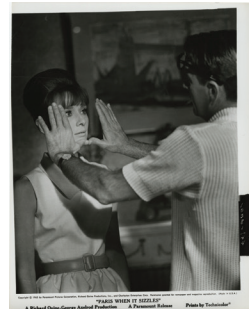
**135. Doctor Zhivago (10) behind-the-scenes and special portrait photographs, including David Lean directing.** (MGM, 1965) Collection of (10) vintage original gelatin silver approx. 8.25 x 10 in. single-weight glossy photographs. Featuring a shot of David Lean directing and special portraits and behind-the-scenes views of stars Omar Sharif, Julie Christie, Geraldine Chaplin, and Tom Courtenay. Exhibiting some minor paper clip impressions and edge and corner wear. In very good condition. **\$200 - \$300**



**136. Natalie Wood (35+) photographs.** (Various Studios, 1950s-1970s) Collection of (35+) vintage original gelatin silver single-weight photographs ranging in size from 5.5 x 7.5 in. to 8 x 10 in. Several retaining paper snipes or studio text on the verso. Featuring scenes, portraits, and candids from *Love with the Proper Stranger*, *Splendor in the Grass*, *Westside Story*, *All the Fine Young Cannibals*, *Bob & Carol & Ted & Alice*, *Gypsy*, *Inside Daisy Clover*, *Sex and the Single Girl*, *Penelope*, *This Property Is Condemned*, and more. Some toning and light handling. In generally very good condition. **\$200 - \$300**



**137. Audrey Hepburn (20+) photographs from Paris When It Sizzles.** (Paramount, 1964) Collection of (20+) vintage original gelatin silver 8 x 10 in. single-weight glossy photographs. Featuring scenes and portraits all depicting Hepburn. Exhibiting 1-unevenly trimmed border, some toning, and general handling. In very good condition. **\$200 - \$300**



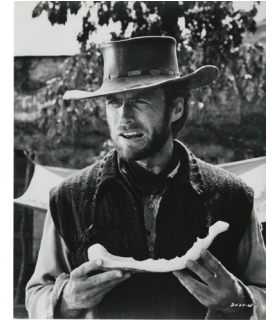
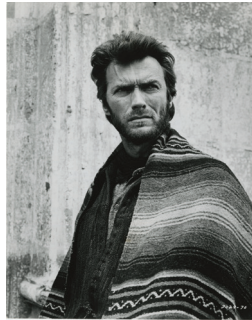
**138. Catherine Deneuve (21) photographs from Repulsion and Belle de Jour.** (Various Studios, 1965-68) Collection of (21) vintage original gelatin silver 8 x 10 in. single-weight glossy photographs for the original US releases of these 60s classics starring Deneuve by visionary auteurs Roman Polanski and Luis Buñuel. Including (16) *Belle de Jour* with 1-portrait of Buñuel directing and (5) *Repulsion*. Exhibiting some pinholes, toning, and light soiling. In generally good condition. **\$200 - \$600**



**139. Blow Up (20) photographs including special modeling shots by Arthur Evans.** (MGM, 1966) Vintage original (20) gelatin silver 8 x 10 in. photographs for *Blow-Up* directed by Michelangelo Antonioni. Includes special fashion model portraits attributed to photographer Arthur Evans. Very good to fine condition. **\$300 - \$500**



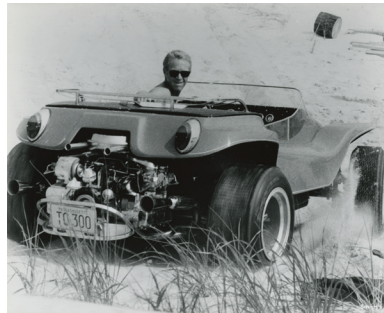
**140. Clint Eastwood (25) photographs.** (Various Studios, 1964) Collection of (25) vintage gelatin silver fiber-based and RC glossy photographs ranging in size from 7.25 x 9.4 in. to 8 x 10 in. A few with paper snipes on the verso. Including original and a few rerelease portraits, scenes, and behind-the-scenes views from Eastwood's films including *A Fistful of Dollars*, *Dirty Harry*, *Hang 'Em High*, *Play Misty for Me*, *Two Mules for Sister Sara*, *Coogan's Bluff*, *High Plains Drifter*, *The Outlaw Josey Wales*, *Any Which Way You Can*, and *The Bridges of Madison County*. Light handling. Otherwise in very good condition. **\$200 - \$300**



**141. Bonnie and Clyde (20+) photographs.** (Warner Bros., 1967) Collection of (20+) vintage original gelatin silver single- and double-weight, glossy and matte photographs ranging in size from 7.5 x 9.75 in. to 8 x 10 in. Depicting scenes, behind-the-scenes candids, and portraits from the seminal New Hollywood classic. Exhibiting some light edge wear and handling. In very good condition. **\$200 - \$300**



**142. Raquel Welch (35+) photographs.** (Various Studios, 1960s-70s) Collection of (35+) vintage original gelatin silver approx. 8 x 10 in. single- and double-weight, glossy and matte photographs. Featuring bathing suit and glamour portraits of the athletic sex symbol as well as scenes from films including *Fantastic Voyage*, *Fathom*, *Lady in Cement*, *One Million Years B.C.*, *Hannie Caulder*, *Kansas City Bomber*, and *Bandolero!* Exhibiting some light toning and edge wear. In very good condition. **\$300 - \$500**



**143. The Thomas Crown Affair (12) photographs.** (Solar Prod., 1968) Collection of (12) vintage original gelatin silver approx. 8 x 10 in. single-weight glossy photographs. Featuring portraits and scenes from the sexy thriller featuring Steve McQueen and Faye Dunaway. Includes a portrait of Dunaway by Richard Avedon. Exhibiting some light edge wear. Otherwise, in very good condition. **\$200 - \$300**



**144. Rosemary's Baby (18) photographs.** (Paramount, 1968) Collection of (18) vintage original gelatin silver approx. 8 x 10 in. single-weight glossy photographs. Depicting scenes, portraits of Farrow and cast, and behind-the-scenes shots from Roman Polanski's New Hollywood horror masterpiece. Exhibiting 1-photo with light toning and some edge wear. Otherwise in very good condition. **\$200 - \$300**





**145. Raquel Welch bathing suit portrait photograph.** (TCF, 1966) Vintage original gelatin silver 8 x 10 in. single-weight glossy photograph on Kodak-branded fiber-based paper. Being a publicity portrait for *Fantastic Voyage* featuring the bikini-clad Welch reclining in a field. Light handling. Otherwise in very good condition. **\$100 - \$200**

**146. Julie Adams (18) portrait and behind-the-scenes photographs.**

(Universal, 1950s) Collection of (18) vintage original gelatin silver single-weight glossy photographs ranging in size from 6.25 x 9 in. to 8 x 10 in. Including glamor portraits, a campaign pin-up in support of Dwight D. Eisenhower, and character portraits of the Black Lagoon beauty from *Wings of the Hawk*, *Slim Carter*, *Bend of the River*, *The Looters*, *Stand at Apache River* and more. Exhibiting some toning, spot staining from snipe tape, light waving, and handling. In good to very good condition. **\$200 - \$300**



**147. Julie Christie (12) portrait photographs.** (ca. 1960s-70s) Collection of (12) vintage original gelatin silver approx. 8 x 10 in. single-weight glossy photographs consisting of close-up, head-and-shoulders, and ¾ portraits of the iconic British blonde. Exhibiting light edge wear and handling. Majority in very good condition. **\$200 - \$300**

**148. Julie Christie (20) photographs.**

(Various Studios, 1960s-70s) Collection of (20) vintage original gelatin silver single- and double-weight glossy photographs ranging in size from 8 x 9.75 in. to 8 x 10 in. Including portraits



and scenes from films including *Crooks Anonymous*, *Don't Look Now*, *Doctor Zhivago*, *McCabe and Mrs. Miller*, *Separate Tables*, *Darling*, *Demon Seed*, *Heaven Can Wait*, and others. Exhibiting some occasional creasing, edge wear, toning, and handling. In good to very good condition. **\$200 - \$300**

**149. Contemporary directors at work (90+) photographs including Roman Polanski, the Coen Brothers, Ridley Scott, and more.**

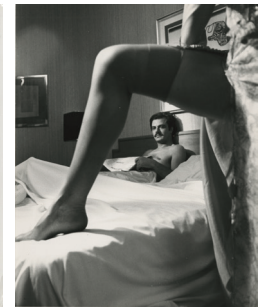
(ca. 1960s-2000s) Collection of (90+) vintage original gelatin silver 8 x 10 in. fiber-based and RC photographs of directors on the sets of their productions. Subjects include Alfred Hitchcock, Paul Verhoeven, Mike Nichols, Ron Howard, Jonathan Demme, Martin Scorsese, Rob Reiner, Sydney Pollack, John Schlesinger, Wes Craven, George Miller, Jim Henson, Terry Gilliam, Oliver Stone, John Carpenter, Bob Fosse, Bernardo Bertolucci, Robert Altman, Sidney Poitier, John Frankenheimer, Joe Dante, Walter Hill, Norman Jewison, Norman Mailer, Robert Greenwald, Genevieve Robert, Richard Attenborough, Frank Oz, Audrey Wells, George Cukor, Harold Ramis, Kevin Costner, Robert Zemeckis and more. Lightly handled. In generally fine condition. **\$200 - \$300**





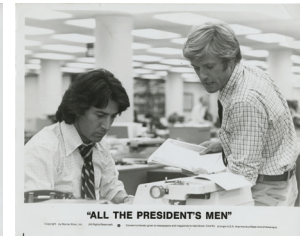
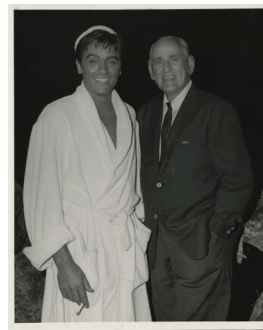
**150. Exploitation and sexploitation (95+) photographs.** (Various Studios, 1940s–1970s)

A panoramic assemblage of (95+) vintage original gelatin silver approx. 8 x 10 in. single-weight glossy photographs illustrating the history of exploitation, and later, sexploitation films—almost exclusively concerning female subject matter. Titles include: *Algiers*, *Youth Runs Wild*, *Island Women*, *Party Girl*, *Girls on the Loose*, *The Love Goddesses*, *Bikini Paradise*, *Vampire Circus*, *She Freak*, *Deep Throat Part II*, and dozens more. Subjects include Hedy Lamarr, Maria Montez, Gina Lollobrigida, Dawn Addams, Jean Shrimpton, Barbara Steele, Marie Windsor, Abbe Lane, Sophia Loren, Linda Lovelace, Claudia Cardinale, Theda Bara, Clara Bow, Mary Woronov, Bonita Granville and many more. Overall very good to fine condition with few exceptions. **\$300 - \$500**

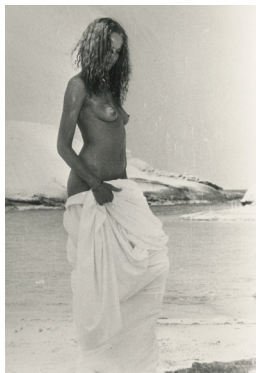


**151. Photojournalist Henry Gris (14) photographs on location with celebrities including Charlton Heston, Steve McQueen, Alain Delon, and others.** (ca 1960s–70s)

Collection of (14) vintage original gelatin silver single- and double-weight, glossy and matte photographs ranging in size from 8 x 10 in. to 8 x 10.75 in. Depicting jet-setting photojournalist Gris on film sets and at events with celebrities including Frank Sinatra, Charlton Heston, Monica Vitti, Steve McQueen, Alain Delon, and others. Originally from the personal collection of Henry Gris. Exhibiting light edge wear. In very good condition. **\$200 - \$300**



**152. Robert Redford and Paul Newman (45+) photographs.** (Various Studios, 1960s–80s) Collection of (45+) vintage original gelatin silver glossy fiber-based and RC photographs ranging in size from 7.5 x 7 in. to 8 x 10 in. Featuring behind-the-scenes candids, portraits, and scenes of Redford and Newman in many of their most iconic roles. Titles include: *All the President's Men*, *Downhill Racer*, *Butch Cassidy and the Sundance Kid*, *Harper*, *The Drowning Pool*, *Sweet Bird of Youth*, *The Electric Horseman*, *The Great Waldo Pepper*, *The Great Gatsby*, and more. Exhibiting some toning, creasing, edge wear, and handling. In generally very good condition. **\$200 - \$300**



**153. Veruschka von Lehndorff (11) photographs.** (ca. 1960s–1980s)

Collection of (11) vintage original gelatin silver glossy RC photographs ranging in size from 5 x 7 in. to 7 x 9.5 in. Nearly all retaining agency sticker or paper snipe on the verso. Depicting candids and portraits of the model/actress, some nude and 1—from *Blow-Up*, and scenes from the film *The Image of Dorian Gray in the Yellow Press*. Some light handling. Otherwise in fine condition. **\$200 - \$300**



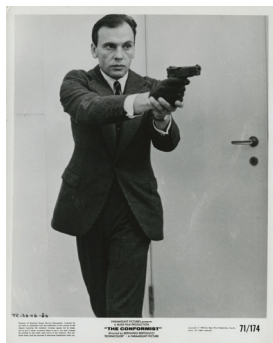
**154. Jacqueline Bisset (3) oversize portrait photographs.** (ca. 1960s) Collection of (3) vintage original gelatin silver 9.5 x 14 in. borderless double-weight semi-gloss photographs depicting full-length fashion portraits of the English beauty in swinging 60s styles. Only light edge wear. In fine condition. **\$200 - \$300**



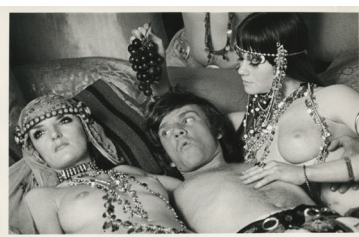
**155. Barbra Streisand (25+) photographs.** (Various Studios, 1968-1970s) Collection of (25+) vintage original gelatin silver and color fiber-based and RC photographs ranging in size from 5 x 7 in. to 8 x 10 in. Depicting behind-the-scenes candids, scenes, and portraits of the Oscar-winning actress from films including *Funny Girl*, *A Star is Born*, *Up the Sandbox*, and *The Way We Were*. Exhibiting some light handling and edge wear. Otherwise, in very good condition. **\$200 - \$300**



**156. Bernardo Bertolucci (20+) photographs from *The Conformist*.** (Paramount, 1970) Collection of (20+) vintage original gelatin silver approx. 8 x 10 in. single-weight glossy American release photographs. Featuring portraits and scenes from the Bernardo Bertolucci classic starring Jean-Louis Trintignant and Stefania Sandrelli. Exhibiting some trimmed borders. Otherwise in very good condition. **\$200 - \$300**



**157. *Harold and Maude* (30+) photographs.** (Paramount, 1971) Collection of (30+) vintage original gelatin silver 8 x 10 in. single-weight glossy photographs depicting scenes and behind-the-scenes shots from the Hal Ashby-directed cult classic. Exhibiting a few pinholes and trimmed edges. Otherwise in very good condition. **\$200 - \$300**



**158. Stanley Kubrick (15) photographs from *A Clockwork Orange*.** (Warner Bros., 1971) Collection of (15) gelatin silver 8 x 10 in. photographs including (10) double-weight semi-gloss deluxe prints, most with paper snipes on the verso, and (5) RC prints. Featuring outrageous and explicit scenes from Kubrick's classic of ultra-violence, with 1-behind-the-scenes shot depicting the director at work. Exhibiting some edge wear. Otherwise in very good to fine condition. **\$300 - \$500**

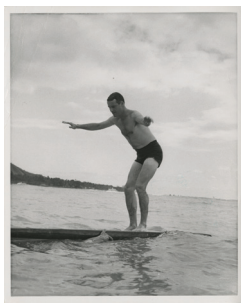


**159 Caroline Munro and Olga Schoberová (7) portrait photographs from *The Golden Voyage of Sinbad*, *At the Earth's Core*, and *The Vengeance of She*.** (Various Studios, 1968-1976) Collection of (7) vintage original gelatin silver single-weight glossy photographs ranging in size from 6.5 x 8.75 in. to 8 x 10 in. Exhibiting some edge and corner wear. Otherwise in very good condition. **\$100 - \$200**



**160. Surfing films (40+) photographs from *Big Wednesday*, *Gidget*, *Beach Party*, and more.** (Various Studios, 1950s-1970s)

Collection of (40+) vintage original gelatin silver 8 x 10 in. single-weight

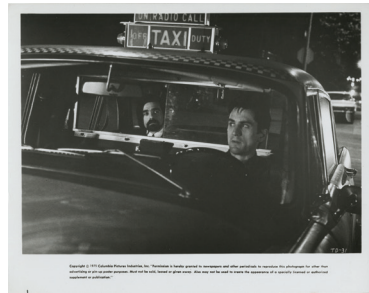
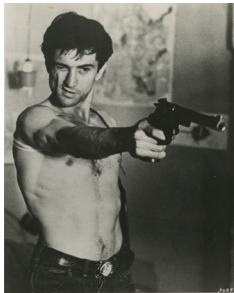


glossy photographs from surfing and beach-themed films, plus a handful of similar images from general films. Titles include *Beach Party*, *Bikini Beach*, *Big Wednesday*, *Ride the Wild Surf*, *Gidget*, *Gidget Goes Hawaiian*, *California Dreaming*, *Mister Roberts* and others. Very good to fine condition. **\$200 - \$300**



**161. Studio promotional photographs of The Marx Brothers, *The Wizard of Oz*, *Casablanca*, and more.** (Various Studios, 1930s-70s/R-70s)

Collection of vintage gelatin silver approx. 8 x 10 in. single-weight glossy photographs and a printed color still. Showcasing the heyday of the studio system with scenes and portraits of the greatest stars and films of all time including *The Wizard of Oz*, *Casablanca*, *A Day at the Races*, *Gone With the Wind*, *The Great Dictator*, *Modern Times*, *Meet Me in St. Louis*, *Camille*, *Romeo and Juliet* and more. Also includes original publicity photos from *The Champ*. Exhibiting some light toning, creasing, tears, edge wear, and handling. Vast majority in vintage very good condition. **\$200 - \$300**

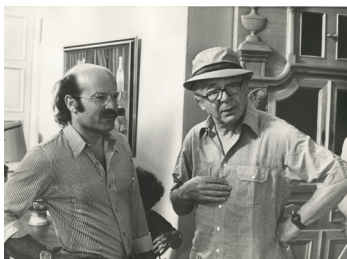


**162. *Taxi Driver* (10) photographs.** (Columbia, 1976) Collection of (10) vintage original gelatin silver single-weight glossy photographs ranging in size from 7.5 x 9.25 in. to 8 x 10 in. Featuring portraits of Robert De Niro, 2-behind the scenes shots of Martin Scorsese directing, and scenes from the gritty, New Hollywood masterpiece. Exhibiting a few light creases and handling. Otherwise in very good condition. **\$200 - \$300**



**163. Edith Head (2) portrait photographs signed by photographer Michael Childers.** (1978/printed 1999)

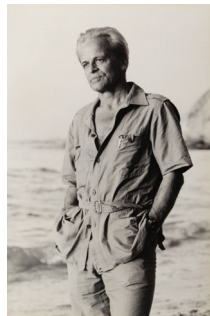
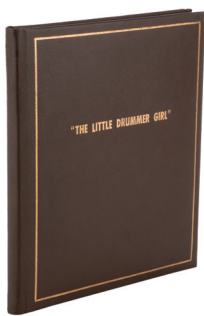
Collection of (2) gelatin silver 8 x 10 in. double-weight semi-gloss photographs by Michael Childers. Signed by the photographer in the blank recto border, and retaining credit sticker dated 1999 on the verso. Depicting the legendary costume designer on the back patio of her historic Beverly Hills residence, which was formerly the home of both Robert Armstrong and Bette Davis and later owned by Carrie Fisher. Virtually unhandled. In fine condition. **\$200 - \$300**



**164. Billy Wilder (26) custom photographs from production on *Fedora*.** (United Artists, 1978) Collection of (26) vintage original gelatin silver 7 x 9.5 in. double-weight matte custom photographs. Including candid on-set views of Wilder directing, cast meetings, special portraits of stars William Holden and Marthe Keller, as well as scenic shots of filming locations in Greece, German and Sweden. Exhibiting trace handling. In vintage very good condition. **\$300 - \$500**



**165. *The Little Drummer Girl*** custom bound presentation (20) photograph album from director George Roy Hill to editor Bill Reynolds. (1984) Vintage original brown leatherette and gold gilt 8.4 x 10 in. scrapbook with (20) custom-printed 7.5 x 5 in. production photographs from on set, featuring cast and crew. Photos affixed to pages, with spider-web embossed vellum page separators. Inscription on inside cover reads "Bill – One more down! Warmest best wishes always – GR". Lightly handled. In vintage fine condition. **\$200 – \$300**



*I hereby acknowledge that each print referred to in this portfolio has been hand developed by me or printed under my personal direction. All burning, dodging, choice of paper and chemicals are to my specifications.*  
*George Hurrell*



**166. George Hurrell (25) 36 x 48 in. editions of the Portfolio III.** (ca. 1930s-1940s/printed later) Collection of (25) editions of George Hurrell's portfolio *Hurrell III*. Each edition contains a suite of 10-museum archival quality 36 x 48 in. gelatin silver double-weight photographs mounted to board, made from original negatives created by George Hurrell, and hand developed, dodged, and burned under Hurrell's personal direction. The images that comprise each suite represent some of finest and most innovative work Hurrell accomplished in the glamour portrait genre. Including Anna May Wong ca. 1938, Charles Boyer ca. 1938, Joan Crawford in her Brentwood home ca. 1932, virtuoso violinist Jascha Heifetz, Ann Sheridan ca. 1938, Gilbert Roland ca. 1939, James Cagney from *Boy Meets World*, John Barrymore from *Grand Hotel*, Veronica Lake from *I Wanted Wings*, and Gene Tierney from *Laura*. Every print is signed by Hurrell and retains a handwritten edition number in the lower border. Some prints may exhibit some handling and wear from exhibition. In generally fine to very fine condition. This lot is located in Connecticut, USA and will require special shipping arrangements. **\$20,000 – \$30,000**



## Ernest A. Bachrach

The following (36) lots come from the estate of Ernest A. Bachrach. Included here are the photographer's original photographs produced under special circumstances for exhibition at the RKO galleries, hand-printed by the photographer on specially toned bromide paper. Ernest A. Bachrach (1899-1973) drew influence from Edward Steichen and the German Bauhaus school of visual design. He was first hired in Hollywood by the Famous Players-Lasky Studios, where he worked from 1923 to 1927, then, at the behest of Gloria Swanson, was brought to RKO where he became Gallery Portrait Photographer and head of the photographic department from its creation in 1929 until his retirement in 1956. Bachrach exerted complete artistic control from the inception of each portrait sitting to the finished print, and custom printed most of the gallery photographs that bear his credit. He was responsible for training Robert Coburn, Sr., Alex Kahle and Gaston Longet. Avoiding overt use of props in his compositions, Bachrach refined his lighting, darkroom, and retouching to focus his art on highlighting and subtle contours of a subject's face, and revealed a sensibility unmatched for sophistication and technical refinement.



**167. Fred Astaire (3) oversize exhibition photographs from *Roberta* by Ernest A. Bachrach.** (RKO, 1935) Collection of (3) vintage original gelatin silver approx. 9.25 x 11.25 in. double-weight matte photographs by Ernest A. Bachrach, mounted to 15 x 20 in. board. With 1-bearing hand drawn embellishment and signed in pencil at lower right, "Ernest A. Bachrach '35". Exhibiting minor soiling and slight toning to extreme board edges and light surface streaks to 1-photo. Overall, in very good condition. From the estate of Ernest A. Bachrach. **\$200 - \$300**



**168. Katharine Hepburn and Cary Grant (3) photographs from *Sylvia Scarlett* by Ernest A. Bachrach.** (RKO, 1935) Collection of (3) vintage original gelatin silver double-weight matte photographs ranging in size from 10.6 x 8.5 in. to 9 x 10.25 in. by Ernest Bachrach. Including (2) behind-the-scenes production views of Hepburn and Grant filming tracking shots and (1) scene still with Hepburn. Exhibiting drymount adhesive to verso. Otherwise, in very good condition. From the estate of Ernest A. Bachrach. **\$200 - \$300**



**169. Katharine Hepburn (3) oversize exhibition photographs from *Sylvia Scarlett* and *Quality Street* by Ernest A. Bachrach.** (RKO, 1935-37) Collection of (3) vintage original gelatin silver double-weight matte photographs ranging in size from 8.5 x 11.75 in. to 9 x 11.25 in. by Ernest A. Bachrach, mounted to board ranging in size from 13 x 19 in. to 15 x 20 in. With 2-signed in pencil at lower right, "Ernest A. Bachrach '36". Mild toning to extreme edges of board. Otherwise in fine condition. From the estate of Ernest A. Bachrach. **\$200 - \$300**

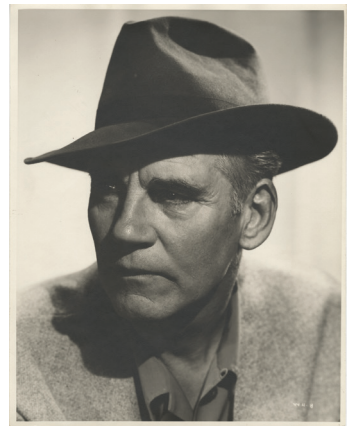
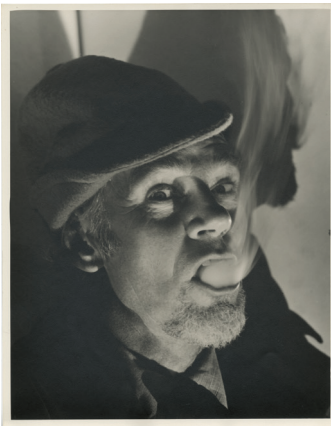




**170. Katharine Hepburn oversize portrait photograph for Sylvia Scarlett by Ernest A. Bachrach.** (RKO, 1935) Vintage original gelatin silver 11 x 14 in. single-weight matte photograph on textured paper by Ernest A. Bachrach. An iconic portrait of the iconoclastic legend. Minor darkening to extreme right blank border. In very good condition. From the estate of Ernest A. Bachrach. **\$200 - \$300**



**171. Henry Fonda exhibition photograph signed by Ernest A. Bachrach.** (RKO, ca. 1940s) Vintage original gelatin silver 7.25 x 9.25 in. single-weight glossy sepia-tone photograph mounted to 12.25 x 9.8 in. board. Signed in pencil at lower right, "Ernest A. Bachrach". Exhibiting only light toning and handling. In very good condition. From the estate of Ernest A. Bachrach. **\$200 - \$300**



**172. Walter Huston (4) special portrait photographs from The Devil and Daniel Webster by Ernest A. Bachrach.** (RKO, 1941) Collection of (4) vintage original gelatin silver 11 x 14 in. double-weight matte photographs by Ernest A. Bachrach. Featuring (3) haunting character portraits of Huston as "Mr. Scratch" and (1) personality portrait. Exhibiting only light corner wear. In very good condition. From the estate of Ernest A. Bachrach. **\$200 - \$300**



**173. Orson Welles (2) portrait photographs for Citizen Kane by Ernest A. Bachrach.** (RKO, 1941) Collection of (2) vintage original gelatin silver 11 x 14 in. double-weight matte photographs by Ernest A. Bachrach. Featuring personality portraits of the then-wunderkind, (1) with goatee and (1) holding a pipe, for Kane publicity. Also includes an 8 x 10 in. contact print of the bearded portrait. All with only minor handling. In very good condition. From the estate of Ernest A. Bachrach. **\$200 - \$300**



**174. Fay Wray (2) oversize portrait photographs by Ernest A. Bachrach.** (ca. 1930s) Collection of (2) vintage original gelatin silver 11 x 14 in. double-weight matte photographs. Depicting personality portraits of the King Kong starlet. Exhibiting light edge wear. Otherwise, in very good condition. From the estate of Ernest A. Bachrach. **\$200 - \$300**



**175. Maureen O'Hara (9) oversize portrait photographs.** (RKO, 1940s) Collection of (9) vintage original gelatin silver double-weight matte photographs ranging in size from (1) 10.5 x 12.75 in. and (8) 11 x 14 in. by Ernest A. Bachrach. Featuring early-career personality portraits. Light edge wear. In very good condition. From the estate of Ernest A. Bachrach. **\$200 - \$300**



**176. Lucille Ball (3) oversize portrait photographs by Ernest A. Bachrach.** (RKO, 1940s) Collection of (3) vintage original gelatin silver 11 x 14 in. double-weight matte photographs by Ernest A. Bachrach. Featuring personality portraits of Ball as a starlet from her early film career. Exhibiting light curling to corners. Otherwise in very good condition. From the estate of Ernest A. Bachrach. **\$200 - \$300**



**177. Jean Brooks (2) oversize photographs from *The Seventh Victim* by Ernest A. Bachrach.** (RKO, 1943) Collection of (2) vintage original gelatin silver 11 x 14 in. double-weight matte photographs by Ernest A. Bachrach. Depicting (1) close-up portrait of Brooks and (1) portrait of Brooks and Tom Conway (the source image for the close-up) from the provocative Val Lewton Satanic cult-themed thriller. Only light handling. In very good condition. From the estate of Ernest A. Bachrach. **\$200 - \$300**

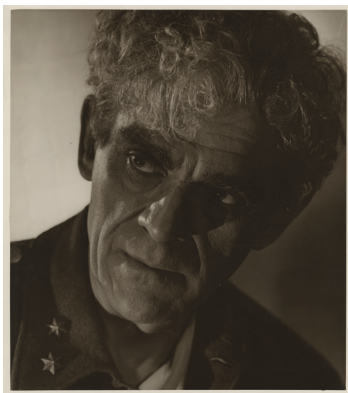
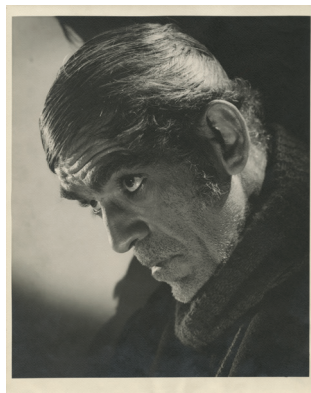
**178. Jane Russell oversize exhibition photograph for *The Outlaw* by Ernest A. Bachrach.** (RKO, 1943) Vintage original gelatin silver 10.5 x 12.25 in. double-weight matte photograph by Ernest A. Bachrach mounted to backing board. Depicting an extreme close-up of Russell casting a seductive gaze at the viewer. Exhibiting a single pinhole in the central upper edge of the borderless photo. In very good condition. From the estate of Ernest A. Bachrach. **\$200 - \$300**



**179. Charles Laughton (5) oversize portrait photographs from *This Land is Mine* and others by Ernest A. Bachrach.** (RKO, 1943) Collection of (5) vintage original gelatin silver 11 x 14 in. double-weight glossy and matte photographs by Ernest A. Bachrach. Including (3) special portraits for Jean Renoir's *This Land is Mine* and (2) personality portraits. Light staining and trimming to some borders. Otherwise, in very good condition. From the estate of Ernest A. Bachrach. **\$200 - \$300**



**180. Tamara Toumanova (30+) oversize portrait photographs from *Days of Glory* and others by Ernest A. Bachrach.** (RKO, 1944) Collection of (30+) vintage original gelatin silver single- and double-weight, glossy and matte photographs ranging in size from 11 x 10.75 in. to 11 x 14 in. Consisting of dance rehearsal and personality portraits of the Russian ballerina, as well as (11) personality portraits of Toumanova with Gregory Peck for Jacques Tourneur's *Days of Glory*. Exhibiting light edge wear. In very good condition. From the estate of Ernest A. Bachrach. **\$200 - \$300**



**181. Boris Karloff (2) oversize portrait photographs for *The Body Snatcher* and *Isle of the Dead* by Ernest A. Bachrach.** (RKO, 1943-45) Collection of (2) vintage original gelatin silver 11 x 14 in. single-weight photographs by Ernest A. Bachrach from Val Lewton films. Including (1) matte character head-shot from *The Body Snatcher*, and (1) glossy character portrait from *Isle of the Dead*. Exhibiting only light handling. In very good condition. From the estate of Ernest A. Bachrach. **\$200 - \$300**



**182. Cary Grant (2) oversize portrait photographs by Ernest A. Bachrach.** (RKO, 1940s) Collection of (2) vintage original gelatin silver 11 x 14 in. double-weight matte photograph. Exhibiting light wear to edges. In very good condition. From the estate of Ernest A. Bachrach. **\$200 - \$300**

**183. Irene Dunne (4) oversize portrait photographs by Ernest A. Bachrach.** (ca. 1940s-50s)

Collection of (4) vintage original gelatin silver approx. 11 x 14 in. gelatin silver double-weight matte photographs by Ernest A. Bachrach. Featuring personality portraits of the comedienne in elegant and stylish fashions. Exhibiting light edge wear and minor surface impression to 1- only visible in raking light. In very good condition. From the estate of Ernest A. Bachrach. **\$200 - \$300**



**184. Ingrid Bergman (7) oversize portrait photographs by Ernest A. Bachrach.** (RKO, 1940s) Collection of (7) vintage original gelatin silver 11 x 14 in. matte photographs including (6) double-weight and (1) single-weight on textured paper by Ernest

A. Bachrach. Featuring iconic personality portraits, many of which are among Bachrach's most famous work. Light edge wear. Otherwise in very good condition. From the estate of Ernest A. Bachrach. **\$200 - \$300**





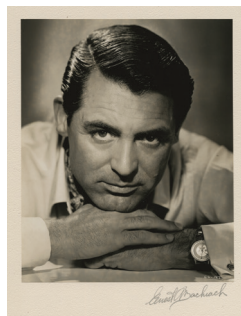


**185. Ingrid Bergman (5) oversize portrait photographs by Ernest A. Bachrach.** (RKO, 1940s) Collection of (5) vintage original gelatin silver 11 x 14 in. double-weight matte photographs by Ernest A. Bachrach. Featuring personality portraits of Bergman in a black velvet dress. With 1-exhibiting a light surface crease in the upper right corner. Otherwise in very good condition. From the estate of Ernest A. Bachrach. **\$200 - \$300**

**186. Ingrid Bergman (5) oversize portrait photographs by Ernest A. Bachrach.** (RKO, 1940s) Collection of (5) vintage original gelatin silver 11 x 14 in. double-weight matte photographs by Ernest A. Bachrach. Featuring personality portraits of the Swedish star. Also includes (1) "killed" 8 x 10 in. proof print with upper corner torn off. Minor edge wear. Otherwise in very good condition. From the estate of Ernest A. Bachrach. **\$200 - \$300**

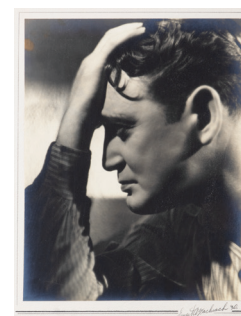
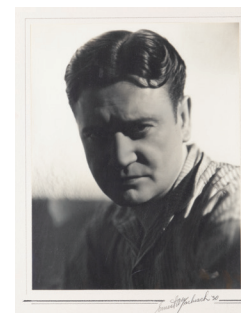
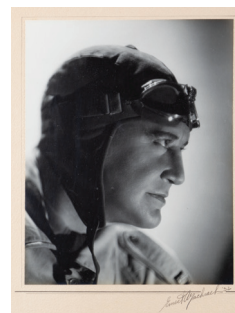


**187. Cary Grant and Ingrid Bergman (4) exhibition photographs by Ernest A. Bachrach.** (RKO, 1946) Collection of (4) vintage original gelatin silver single-weight glossy photographs ranging in size from 8 x 7 in. to 7.25 x 9 in., all mounted to 10 x 12.5 board signed in pencil at lower right, "Ernest A. Bachrach". Including (2) portraits of Grant and Bergman from Alfred Hitchcock's *Notorious*, (1) portrait of Bergman, and (1) portrait of Grant. Only minor toning. In very good condition. From the estate of Ernest A. Bachrach. **\$200 - \$300**



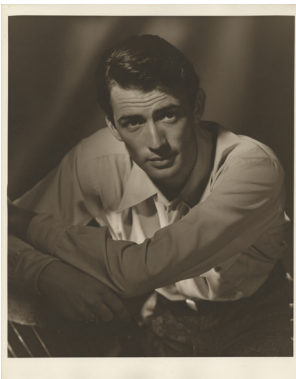
**188. Cary Grant and Ingrid Bergman oversize special portrait photograph for *Notorious* by Ernest A. Bachrach.** (RKO, 1946) Vintage original gelatin silver 11 x 14 in. double-weight matte photograph depicting the stars of Hitchcock's post-WWII romantic spy thriller. Exhibiting only trace handling. In fine condition. From the estate of Ernest A. Bachrach. **\$200 - \$300**

**189. Richard Dix (13) oversize exhibition photographs by Ernest A. Bachrach.** (RKO, 1930-35) Collection of vintage original gelatin silver double-weight matte photographs ranging in size from 8.25 x 11 in. to 10.25 x 13.25 in. by Ernest Bachrach, and mounted to 15 x 20 in. board. All with hand drawn pencil embellishment and signed and dated in pencil at lower right, "Ernest A. Bachrach". Exhibiting light surface scuffing and minor toning, cracking, and flaking to board edges. Overall, in very good condition. From the estate of Ernest A. Bachrach. **\$200 - \$300**





**190. Gregory Peck (8) oversize portrait photographs by Ernest A. Bachrach.** (RKO, ca. 1940s) Collection of (8) vintage original gelatin silver 11 x 14 in. double-weight matte photographs, 7-of which are sepia-tone, by Ernest A. Bachrach. Depicting personality portraits of Peck, 1-posed next to a Norman Rockwell poster for war bonds. Only minor corner wear. In very good condition. From the estate of Ernest A. Bachrach. **\$200 - \$300**



**191. Janet Leigh color oversize exhibition photograph by Ernest A. Bachrach.** (RKO, ca. 1957) Vintage original color 12.75 x 16.25 in. carbon photographic print mounted to 16 x 20 in. board. Signed in pencil at lower right, "Ernest A. Bachrach". From the estate of Ernest A. Bachrach. **\$200 - \$300**



**192. Ernest A. Bachrach and the RKO camera department on the studio lot (6) oversize photographs.** (ca. 1940s) Collection of (6) vintage original gelatin silver 11 x 14 in. double-weight matte photographs. Depicting Ernest Bachrach, Robert Coburn and others from the camera department, with Bachrach giving tutorials on equipment and in the darkroom. With 2-duplicate images. Light handling. In very good condition. From the estate of Ernest A. Bachrach. **\$200 - \$300**



**193. Male RKO stars, behind-the-scenes and production images (60+) oversize photographs by Ernest A. Bachrach including Joel McCrea, Cary Grant, and Gregory Peck.** (RKO, 1930s-50s) Collection of (60+) vintage original gelatin silver single- and double-weight glossy and matte photographs ranging in size from 9 x 11 in. to 11 x 14 in. by Ernest A. Bachrach. Featuring RKO male stars and players including Joel McCrea, George Sanders, Adolphe Menjou, Freddy Bartholomew, Cary Grant, Gregory Peck, and many more. Including some special composite compositions, behind-the-scenes views, an aerial view of the studio, shots of movie palace interiors, and assorted other material. Exhibiting some silvering, toning, and handling. Vast majority in very good condition. From the estate of Ernest A. Bachrach. **\$400 - \$600**





**194. Female RKO stars (110+) oversize photographs by Ernest A. Bachrach including Ingrid Bergman, Jane Greer, Rosalind Russell, and more.** (RKO, 1930s-50s) Collection of (110+) vintage original gelatin silver single- and double-weight glossy and matte photographs ranging in size from 10 x 10 in. to 11 x 14 in. by Ernest Bachrach. Featuring RKO stars and players including Jane Greer, Rosalind Russell, Ingrid Bergman, Maureen O'Hara, Irene Dunne, Tamra Tumanova, Gloria Swanson, and many, many more. Exhibiting some silvering, surface scratches, edge wear, and general handling. Vast majority in very good condition. From the estate of Ernest A. Bachrach. **\$600 - \$800**



**195. Ernest A. Bachrach (6) oversize Special FX and composite exhibition photographs from RKO films.** (RKO, 1930s-40s) Collection of (6) vintage original gelatin silver double-weight matte photographs ranging in size from 10.5 x 13.25 in. to 16.4 x 10 in. by Ernest A. Bachrach, all mounted to 15 x 20 in. board. All but 1-signed in pencil at lower right, "Ernest A. Bachrach". Consisting of Special FX and composite compositions by Bachrach for the RKO Studios gallery from *She* and others. Exhibiting light toning to board edges. Otherwise, in very good condition. From the estate of Ernest A. Bachrach. **\$300 - \$500**

**196. RKO male stars and players (45+) oversize exhibition photographs by Ernest A. Bachrach.** (RKO, 1930s-40s) Collection of vintage original gelatin silver single- and double-weight matte photographs ranging in size from 9.5 x 11 in. to 10.4 x 13.5 in. by Ernest A. Bachrach, and mounted to 15 x 20 in. board. Many signed by Bachrach and/or embellished with hand drawn designs. Consisting of RKO gallery prints, these exceptional photographs serve as a portfolio of the groundbreaking work done by Bachrach under the auspices of the studio, and include portraits of Leslie Howard, Joel McCrea, Fred MacMurray, Walter Huston, Francis Lederer, and many more. Exhibiting some silvering and surface impressions to photos, and soiling, toning, occasional cracking and edge wear to boards. Vast majority in very good condition. From the estate of Ernest A. Bachrach. **\$600 - \$800**





**197. RKO female stars and players (25+) oversize exhibition photographs by Ernest A. Bachrach.** (RKO, 1930-50s) Collection of vintage original gelatin silver single- and double-weight matte photographs ranging in size from 9.5 x 11 in. to 15 x 19.25 in. by Ernest A. Bachrach, and mounted to 15 x 20 in. board. Many signed by Bachrach and/or embellished with hand drawn designs. Consisting of RKO gallery prints, these exceptional photographs serve as a portfolio of the groundbreaking work accomplished by Bachrach under the auspices of the studio, which advanced the genre of glamour portraiture as a whole. Subjects include Ingrid Bergman, Maureen O'Hara, Nina Vale, and many, many more. Exhibiting some silvering and surface impressions to photos, and soiling, toning, occasional cracking and edge wear to boards. Vast majority in very good condition. From the estate of Ernest A. Bachrach. **\$400 - \$600**



**198. RKO stars and players (16) oversize color exhibition photographs by Ernest A. Bachrach.** (RKO, 1950s) Collection of vintage original color carbon photographic prints ranging in size from approx. 7.5 x 9.5 in. to 13.4 x 16.5 in., and mounted to board ranging in size from 14.25 x 18 in. to 15 x 20 in. Some signed by Bachrach and embellished with hand drawn designs. Consisting of RKO gallery prints, these exceptional portraits highlight the masterful work accomplished by Bachrach in the then-new medium of color photography. Subjects include Merle Oberon, Jane Greer, Joan Bennett, and more. Exhibiting some toning and edge wear to board. In very good condition. From the estate of Ernest A. Bachrach. **\$300 - \$500**



**199. Ernest A. Bachrach and Fred Hendrickson (17) oversize exhibition photographs of scenes from RKO films.** (RKO, 1930s-50s) Collection of (17) vintage original gelatin silver single- and double-weight photographs ranging in size from 9 x 11 in. to 16 x 20 in., all but 2-mounted to board ranging in size from 15 x 20 in. to 14.5 x 18 in. A few signed by Bachrach or Hendrickson. Including scenes and portraits from *She*, *Underwater!*, *Till the End of Time*, and more. Exhibiting some silvering and solarization to photos, and toning end edge wear to boards. In generally very good condition. From the estate of Ernest A. Bachrach. **\$400 - \$600**





**200. Ernest A. Bachrach and Fred Hendrickson (8) oversize exhibition photographs from RKO films.** (RKO, 1930s-50s) Collection of (8) vintage original gelatin silver double-weight matte photographs ranging in size from 11.25 x 9 in. to 15 x 19.25 in. by Ernest A. Bachrach and Fred Hendrickson. With 1-signed by Bachrach and 1-signed by Hendrickson. Featuring incredible behind-the-scenes views including 1-depicting Katharine Hepburn from *Sylvia Scarlett* and 2-with Jane Russell from *Underwater!* Exhibiting some silvering, surface impressions, and handling. In generally very good condition. From the estate of Ernest A. Bachrach. **\$200 - \$300**



**201. Ernest Bachrach (3) fine art composite photographs.** (ca. 1940s) Collection of (3) vintage original gelatin silver approx. 10 x 12 in. double-weight glossy photographs by Ernest A. Bachrach. All feature composite compositions with a female face juxtaposed over a snow landscape. Some emulsion cracking with spot loss and edge wear. In good to very good condition. From the estate of Ernest A. Bachrach. **\$200 - \$300**



**202. Ernest Bachrach (6) fine art still life photographs of flowers.** (ca. 1930s-40s) Collection of (6) vintage original gelatin silver single- and double-weight photographs ranging in size from 5.5 x 6.5 in. to 11 x 14 in. by Ernest A. Bachrach. of a single blossom on a stark field. Including (4) oversize prints with 3-being the same image, (1) sepia-tone print, and (1) low-contrast trimmed print. Light handling. Otherwise in very good condition. From the estate of Ernest A. Bachrach. **\$200 - \$300**





## Alan Pappé

The following 38 lots come from the estate of photographer Alan Pappé. A prolific "special-projects photographer," Pappé captured indelible images for *TIME*, *LIFE* and other prominent journals from many of the most seminal films of his time, including *Cabaret*, *Logan's Run*, *Blue Lagoon*, *All That Jazz*, *Sgt. Pepper's...*, and scores more. His portrait of John Tavolta and Olivia Newton-John from *Grease* has become a pop culture icon, and his photographs of Liza Minnelli in her star-making turn as "Sally Bowles" from *Cabaret* are featured in the collection of the National Portrait Gallery. From the 1960s onward, Pappé was at the forefront of the Counter Culture and the New Hollywood, capturing iconic images of musicians such as Jimi Hendrix, Buffalo Springfield, Jefferson Airplane and documenting the radical efforts of daring young filmmakers like Paul Mazursky. This collection, consisting primarily of double-weight custom prints and transparencies, was Pappé's personal archive of his legendary work.



**203. Buffalo Springfield (2) photographs by Alan Pappé.** (1967) Collection of (2) vintage original gelatin silver double-weight glossy photographs by Alan Pappé. Depicting seminal rock band Buffalo Springfield with Neil Young, Stephen Stills, Richie Furay, Dewey Martin, and Bruce Palmer. Hand titled and signed in the bottom blank border, "Buffalo Springfield - Malibu California 1967 -". With 1-signed on the verso, "Alan Pappé 1997". Exhibiting mounting remnants to the verso of 1-print. In fine condition. **\$300 - \$500**



**205. Sharon Tate oversize exhibition portrait photograph by Alan Pappé.** (Columbia, 1968/printed earlier) Vintage original gelatin silver 10.25 x 13.75 in. double-weight semi-gloss photograph by Alan Pappé. Depicting a head-and-shoulders portrait of the tragic actress whose life would be cut short by the Manson Family. Light surface staining to top 2 in, only visible under raking light. In very good condition. **\$300 - \$500**



**204. Sharon Tate (2) photographs by Alan Pappé.** (ca. 1968) Collection of (2) vintage original glossy 8 x 10 in. photographs by Alan Pappé. Both retain photographer's credit to verso. Depicting stunning close-up head-and-shoulders portraits of the actress brutally murdered during her ascent to stardom, providing a complicated reminder of what could have been. Light edge wear. Otherwise in fine condition. **\$300 - \$500**





**206. Jimi Hendrix photograph by Alan Pappé. (1968)**

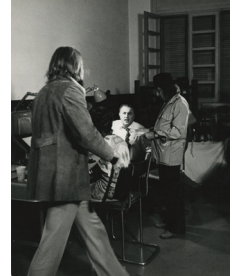
Vintage original gelatin silver 8 x 10 in. double-weight matte photograph by Alan Pappé featuring a head-and-shoulders shot of the rock icon. Hand titled and signed in black ink below the image, "Jimi" – Beverly Hills, CA. – Alan Pappé 1968". Retaining credit inkstamp on the verso, and additionally hand titled, signed, and dated 1969. Barely perceptible soiling to upper right blank border. In fine condition.

**\$300 - \$500**

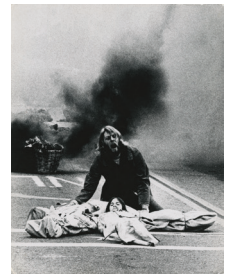


**207. Jimi Hendrix photograph by Alan Pappé. (1969)** Vintage original gelatin silver 8 x 10 in. double-weight matte photograph by Alan Pappé. Depicting the ever-cool rock icon leaning against a Cadillac. Retaining credit stamp on the verso and hand dated, "69". Exhibiting light corner wear. Otherwise, in fine condition

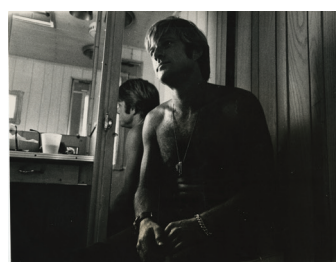
**\$300 - \$500**



**208. Federico Fellini (5) photographs from *Alex in Wonderland* by Alan Pappé. (MGM, 1970)** Collection of (5) vintage original gelatin silver double-weight semi-gloss photographs ranging in size from 11.6 x 11 in. to 11 x 14 in. by Alan Pappé. Including 1-signed by Pappé and all credit stamped on the verso. Depicting behind-the-scenes candids and production portraits of the Italian auteur from director-provocateur Paul Mazursky's surrealist Hollywood comedy. Exhibiting some light corner and edge wear. In very good to fine condition. **\$300 - \$500**



**209. *Alex in Wonderland* (18) oversize photographs by Alan Pappé. (MGM, 1970)** Collection of (18) vintage original gelatin silver double-weight semi-gloss borderless photographs ranging in size from 9 x 13.25 in. to 10.8 x 13.8 in. by Alan Pappé. All but 1-retaining credit stamp and 5-signed on the verso by Pappé. Featuring wild, surrealist imagery from the Paul Mazursky experimental film starring Donald Sutherland. Exhibiting some edge wear. Majority in fine condition. **\$300 - \$500**



**210. Robert Redford (13) photographs from *Little Fauss and Big Halsey* by Alan Pappé. (Paramount, 1970)** Collection of (13) vintage original gelatin silver double-weight semi-gloss borderless photographs ranging in size from 9 x 13.5 in. to 10.5 x 13.5 in. by Alan Pappé. Including 2-hand titled and signed by Pappé on the verso and 9-retaining credit stamps. Featuring iconic portraits of Redford, including a few bare-chested with a motorcycle for the bike racing film. Exhibiting some edge and corner wear, and 1-with a 0.75 in. tear repaired with tape to verso. In very good to fine condition. **\$300 - \$500**





**211. Lauren Hutton (10) photographs from *Little Fauss and Big Halsey* by Alan Pappé.** (Paramount, 1970/printed earlier) Collection of (10) vintage original gelatin silver double-weight semi-gloss borderless photographs ranging in size from 8 x 13.5 in. to 11 x 14 in. With 1-signed and dated by Pappé on the verso and recto, 2-signed on the recto, and 4-bearing credit inkstamp on the verso. Depicting special personality portraits of model/actress/icon at 26-years-old. Light edge wear. Otherwise, in fine condition. **\$300 - \$500**



**212. Crosby, Nash and Young (7) photographs by Alan Pappé.** (1971) Collection of (7) vintage original gelatin silver 8 x 10 in. double-weight semi-gloss photographs by Alana Pappé. All hand titled and signed, "Alan Pappé" below the image on the recto, and 3-additionally signed by Pappé on the verso. Depicting performance candids and portraits of Graham Nash and David Crosby in concert, with 2-of the concert shots also featuring Neil Young. Exhibiting minor edge wear. In fine condition. **\$300 - \$500**

**213. Cybil Shepherd (7) oversize photographs from *The Heartbreak Kid* by Alan Pappé.** (Columbia, 1978)

Collection of (7) vintage original gelatin silver semi-gloss photographs measuring from 6.5 x 12.25 in. x 9.25 x 14 in. by Alan Pappé. With 1-signed by Pappé on the verso, and 4-retaining credit stamp to verso. Featuring portraits of young Shepherd fresh off the success of *The Last Picture Show*. Light edge wear and handling. Otherwise in very good to fine condition. **\$300 - \$500**



**214. Cybil Shepherd (2) matted exhibition photographs by Alan Pappé.** (1972) Collection of (2) vintage original gelatin silver double-weight glossy photographs by Alan Pappé tipped to 11 x 14 in. board with 7.5 x 9.5 in. visible through mat. Both hand titled and signed below the mat opening, "Cybil Shepherd Portrait At Home - Alan Pappé - 1972". Unexamined out of mat. In fine condition. **\$300 - \$500**



**215. Cabaret (6) photographs by Alan Pappé.** (Allied Artists, 1972) Collection of (6) vintage original gelatin silver double-weight semi-gloss and matte photographs ranging in size from 9.5 x 13.25 in. to 11 x 14 in. by Alan Pappé. With 2-signed by Pappé on the verso, and 4-bearing credit stamps to verso. Depicting Liza as "Sally Bowles" as well as Michael York and the Kit Kat Klub dancers. With 1-iconic portrait of Liza on stage and 1-portrait of Michael York. Some light edge wear. In otherwise fine condition. **\$300 - \$500**



**216. Blume in Love (13) oversize photographs by Alan Pappé.**

(Warner Bros., 1973) Collection of (13) vintage original gelatin silver double-weight semi-gloss photographs ranging in size from 9.25 x

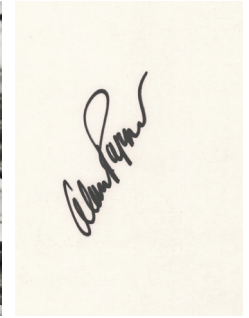


11.75 in. to 9.25 x 13.75 in. by Alan Pappé from Paul Mazursky's third feature. With 4-retaining Pappé's handwritten captions and/or signature on the verso, and 9-bearing verso credit stamp. Including scenes from the film and remarkable portraits of stars George Segal and Kris Kristofferson. Minor edge wear. Otherwise, in fine condition. **\$300 - \$500**

**217. Ann-Margret (8) photographs from R.P.M. and C.C. & Company by Alan Pappé.**

(Various Studios, 1970) Collection of (8) vintage original gelatin silver double-weight semi-gloss borderless photographs ranging in size from 10 x 13 in. to 10.5 x 14 in. by Alan Pappé.

Including 3-signed by Pappé on the verso. All but 1-retain verso credit stamp. Depicting fashion and production portraits of the Swedish star outdoors and on set. Exhibiting some corner and edge creasing, and general handling. In very good to fine condition. **\$300 - \$500**



**218. Barbra Streisand (13) photographs from For Pete's Sake by Alan Pappé.**

(Columbia, 1974/printed earlier) Collection of vintage original gelatin silver double-weight semi-gloss photographs ranging in size from 9.25 x 13 in. to 9.5 x 14 in. by Alan Pappé. Including 4-signed by Pappé on the verso. All but 2-retain verso credit stamp. Depicting portraits and behind-the-scenes candids of the iconic diva from the Peter Yates-helmed comedy, with wacky scenarios such as Babs behind bars or emerging from a manhole on a city street. Exhibiting some edge and corner wear. In very good to fine condition. **\$300 - \$500**

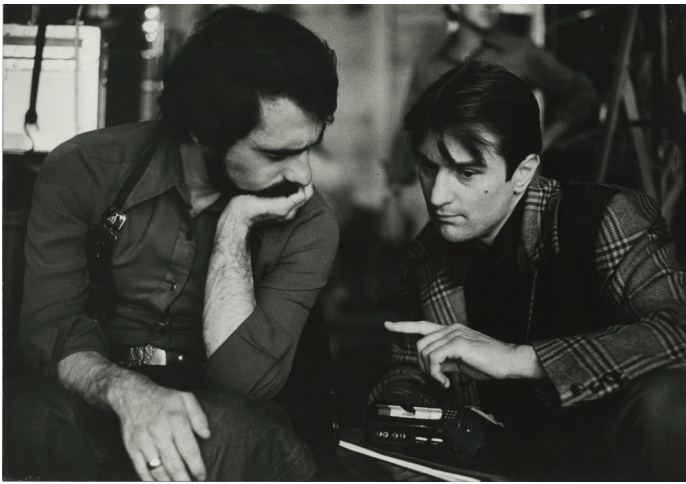


**219. Lucille Ball (14) photographs from Mame by Alan Pappé.** (Warner Bros., 1972) Collection of (14) vintage original gelatin silver double-weight matte borderless photographs ranging in size from 9.4 x 13.75 in. to 10 x 13.75 in. by Alan Pappé. Including 3-signed by Pappé on the verso and all but 1-bearing verso credit stamp. Featuring production portraits and behind-the-scenes candids of Lucy, Bea Arthur, and others. Some light edge wear. Otherwise, in fine condition. **\$300 - \$500**



**220. Liza Minnelli stage photograph by Alan Pappé.** (1983) Vintage original color 11 x 14 in. borderless RC photograph by Alan Pappé. Hand titled and signed by Pappé on the recto and verso with slight variation "Liza San Francisco 4.25.83" and retaining verso credit stamp. Featuring Liza belting out a climactic bar with dazzling lighting effects. Exhibiting light corner and edge wear. In fine condition. **\$300 - \$500**

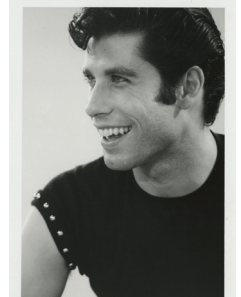
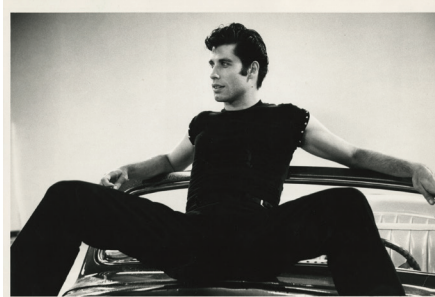
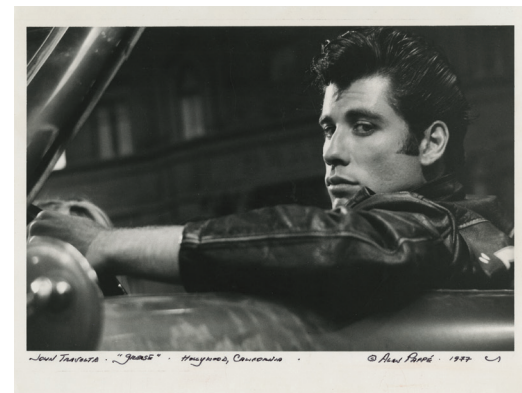




**221. Martin Scorsese and Robert De Niro behind-the-scenes photograph from *New York, New York* by Alan Pappé.** Vintage original gelatin silver 6.75 x 9.5 in. borderless photograph by Alan Pappé. Retaining credit stamp to verso. Depicting a discussion between De Niro and the auteur on the set of *New York, New York*. **\$200 - \$300**



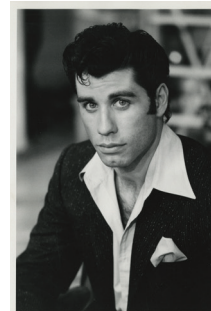
**222. John Belushi photograph from *The Blues Brothers* by Alan Pappé.** (Universal, 1979) Vintage original gelatin silver 8 x 10 in. double-weight glossy photograph by Alan Pappé. Hand titled and signed below the image, "John Belushi - 'The Blues Brothers' - Hollywood, CA - Alan Pappé - 1979 -". Retaining credit stamp and additionally signed and dated on the verso. Light edge wear. In fine condition. **\$300 - \$500**



**223. John Travolta (5) special portrait photographs from *Grease* by Alan Pappé.** (Paramount, 1978) Collection of (5) vintage original gelatin silver 8 x 10 in. double-weight semi-gloss photographs by Alan Pappé. With 1-hand titled and signed by Pappé at lower recto, and signed on the verso. All retaining credit inkstamp. Including production portraits of Travolta as "Danny Zuko" from the "Greased Lightnin'" musical number and an iconic portrait behind the wheel of his hot rod. Light edge wear. Otherwise in fine condition. **\$300 - \$500**

**224. *Grease* (7) photographs by Alan Pappé.**

(Paramount, 1978) Collection of (7) vintage original gelatin silver double-weight matte photographs ranging in size from 6.5 x 9.5 in. to 8 x 10 in. All bearing credit stamps on the verso. Including the iconic portrait of John



Travolta and Olivia Newton-John that was featured on the film's theatrical poster and has been the basis for all subsequent release posters and home release packaging for the past 40 years. Also including production portraits of Newton-John and Travolta, as well as candid of Travolta in the studio recording the film's beloved soundtrack. Minor handling. Otherwise in fine condition. **\$300 - \$500**

**225. Bee Gees (6) photographs from *Sgt. Pepper's Lonely Hearts Club Band*.**

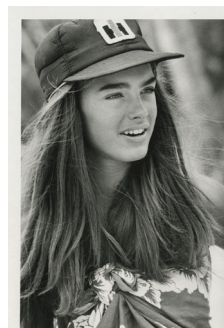
(RSO, 1978) Collection of (6) vintage original gelatin silver 8 x 10 in. double-weight semi-gloss photographs by



Alan Pappé. With 3-signed by Pappé on the verso, and all bearing credit stamp. Depicting group shots of the Bee Gees and solo portraits of Barry Gibb from their trippy, The Beatles-inspired jukebox musical. Exhibiting some corner wear. In generally fine condition. **\$300 - \$500**



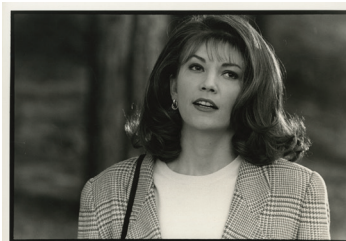
**226. *Blue Lagoon* (7) photographs by Alan Pappé.** (Columbia, 1980) Collection of (7) vintage original gelatin silver 8 x 10 in. double-weight semi-gloss photographs by Alan Pappé. Including 3-hand titled and signed by Pappé on the recto, 2-of which additionally signed on the verso, and all retaining verso credit stamps. Featuring mature portraits of the film's teen stars Brooke Shields and Christopher Atkins, most notable in Shields' case as she was 14 at the time of production. Also with 2-shots of Pappé himself with native Fijian actors. Exhibiting adhesive remnants to some top borders. Otherwise, in very good to fine condition. **\$300 - \$500**



**227. *Romancing the Stone* and *Jewel of the Nile* (25+) photographs by Alan Pappé.** (TCF, 1984-85) Collection of (25+) vintage original gelatin silver approx. 8 x 10 in. double-weight semi-gloss photographs by Alan Pappé. Including 1-signed by Pappé on the verso, and all but 6-retaining verso credit stamp. Depicting portraits of Michael Douglas and Kathleen Turner, as well as behind the scenes candids and production shots from the adventure comedies. Exhibiting light handling. Otherwise, in fine condition. **\$300 - \$500**

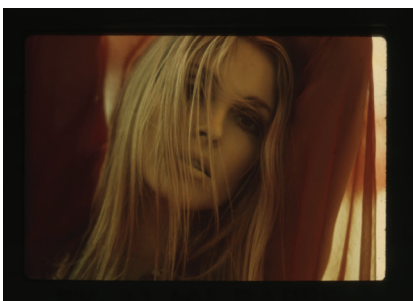


**228. *A Chorus Line* (11) photographs by Alan Pappé.** (Embassy, 1985) Collection of (11) vintage original gelatin silver double-weight semi-gloss photographs ranging in size from 10 x 13.4 in. to 11 x 14 in. by Alan Pappé. Including 2-signed by Pappé on the verso. All but 1-retain verso credit stamp. Featuring behind-the-scenes candids with director Richard Attenborough, a portrait of Attenborough, dance shots and portraits of performers Nicole Fosse and others. Some light edge wear. Otherwise in fine condition. **\$300 - \$500**



**229. *The Only Thrill* (16) photographs of Diane Lane, Sam Shepard and others by Alan Pappé.** (Laureate, 1997) Collection of (16) vintage original gelatin silver 8 x 10 in. double-weight semi-gloss photographs by Alan Pappé. The majority retaining credit stamp to verso. Featuring scenes and production portraits from the independent film's star-studded cast including Sam Shepherd, Diane Lane and Diane Keaton. Exhibiting light handling. Otherwise in fine condition. **\$300 - \$500**

**230. Sharon Tate (26) color transparencies by Alan Pappé.** (1967) Collection of (26) vintage original color 35mm transparencies by Alan Pappé in slide mounts bearing his credit. Featuring stunning outdoor and indoor portraits of the tragic starlet. Exhibiting only light handling. In fine condition. **\$300 - \$500**



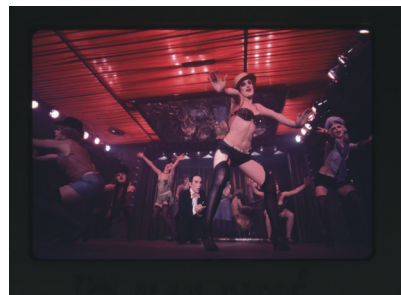
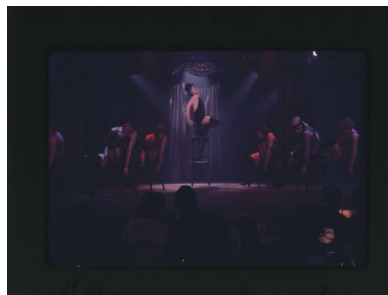
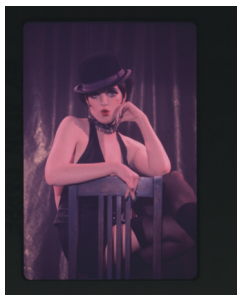




**231. Pop and Rock in the 1960s and 70s (18) color transparencies by Alan Pappé.** (ca. late 1960s-70ds) Collection of (18) vintage original 35mm color transparencies by Alan Pappé in slide mounts bearing his credit. Documenting the changing wave of culture in the late 1960s and early 1970s, these portraits depict The Jefferson Airplane and Grace Slick, Sonny and Cher, Taj Mahal, and others. Light handling. Otherwise, in fine condition. **\$300 - \$500**



**232. Ann-Margret (40+) color transparencies by Alan Pappé.** (ca. early 1970s) Collection of (40+) vintage original 35mm color transparencies by Alan Pappé in slide mounts bearing his credit. Depicting fashion and desert glamour portraits of the Swedish superstar. Exhibiting only light handling. In fine condition. **\$300 - \$500**



**233. Cabaret (40) color transparencies by Alan Pappé.** (Allied Artists, 1972) Collection of (40) vintage original 35mm color transparencies by Alan Pappé in slide mounts bearing his credit. Depicting portraits of Liza Minnelli in her "Best Actress" Oscar-winning role as "Sally Bowles" and the film's iconic German Expressionism-inspired stage numbers with Joel Grey and cast. Light handling. Otherwise, in fine condition. **\$300 - \$500**

**234. Liza Minnelli (40+) performance and candid color transparencies by Alan Pappé.** (ca. 1974) Collection of (40+) vintage original 35mm transparencies by Alan Pappé in slide mounts bearing his credit. Captured during the height of her rise to fame and depicting Minnelli on stage, in the recording studio, at home, and with then-husband Jack Haley, Jr. Only light handling. In fine condition. **\$300 - \$500**



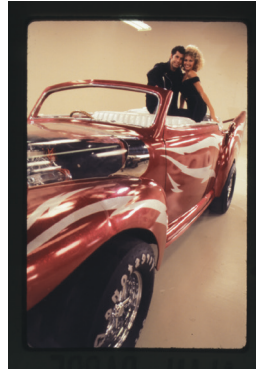
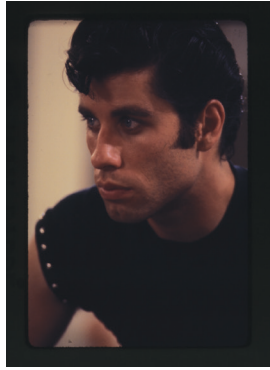
**235. Cybill Shepherd (40) color transparencies by Alan Pappé.** Collection of (40) vintage original 35mm color transparencies by Alan Pappé in slide mounts bearing his credit. Featuring special fashion and glamour portraits of the young Shepherd during her rise to stardom in New Hollywood era for modern masterpieces like *The Last Picture Show* and *Taxi Driver*. Minimal handling. In fine condition. **\$300 - \$500**







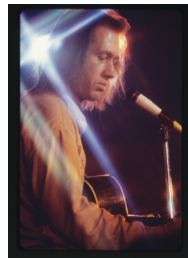
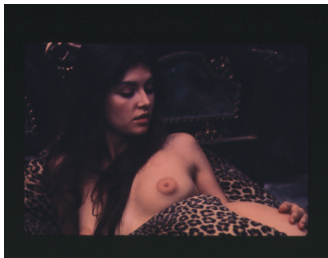
**236. *New York, New York* (21) color transparencies by Alan Pappé.** (United Artists, 1977) Collection of (21) vintage original 35mm color transparencies by Alan Pappé in slide mounts bearing his credit. Featuring portraits of Liza Minnelli and production shots of lavish stage numbers from the Martin Scorsese musical. In fine condition. **\$300 - \$500**



**237. *Grease* (45) color transparencies by Alan Pappé.** (Paramount, 1978) Collection of (45) vintage original 35mm color transparencies by Alan Pappé in slide mounts bearing his credit. Featuring character portraits and production candids of stars John Travolta and Olivia Newton-John, as well as shots of the film's much-beloved musical sequences. Exhibiting only light handling. In fine condition. **\$300 - \$500**



**238. *All That Jazz* (40) color transparencies by Alan Pappé.** (Columbia, 1979) Collection of (40) vintage original color 35mm transparencies by Alan Pappé in slide mounts bearing his credit. Depicting character and production portraits of Roy Scheider and cast including shots of director Bob Fosse's spectacular production numbers. Exhibiting minimal handling. In fine condition. **\$300 - \$500**



**239. Hollywood and rock stars (185+) portrait color transparencies by Alan Pappé.** (Various Studios, 1960s-90s)

Large collection of (185+) vintage original 35mm transparencies by Alan Pappé in slide mounts with the vast majority bearing his credit.



With subjects spanning the breadth of popular culture, primarily icons and enduring innovators from the 1970s, including actors, directors, musicians, artists and models: Victoria Principal, Cybil Shepherd, Olivia Newton-John, Susan Anspach, Katherine Harold, Lucile Ball, Susan St. James, Peter Finch, Jenny Agutter, Art Linkletter, Ellen Burstyn, Frankie Avalon, Barry White, Michel Legrand, Flip Wilson, Tuesday Weld, Celeste Young, Bea Arthur, Joel Grey, Susan St. James, Eddie Albert, Charles Grodin, Anthony Quinn, Olivia Hussey, Julie Christie, Sylvester Stallone, George Segal, Haskell Wexler, Bob Hope, Art Carney, Ann-Margret, Barbara Carrera, Lauren Hutton, Farrah Fawcett, Paul Mazursky, Tina Louise, Dennis Hopper, Richard Harris, Cab Calloway, and more. Exhibiting light handling. Otherwise in very good to fine condition. **\$300 - \$500**





**240. *The Handmaid's Tale* (20) color transparencies by Alan Pappé.** (Cinecom, 1990) Collection of (20) vintage original color 35mm transparencies by Alan Pappé in slide mounts bearing his credit. Depicting special portraits and production views of the feature adaptation of Margaret Atwood's dystopian novel. Exhibiting only light handling. In very good condition. **\$300 - \$500**



**241. Scenic vistas (2) exhibition photographs.** (ca. 1950s) Collection of (2) vintage original gelatin silver double-weight matte photographs ranging in size from 9.4 x 7 to 9.5 x 7.5 in. and mounted to beveled 18 x 14 in. cardstock exhibition boards. Depicting breathtaking views of the Grand Canyon. Exhibiting edge and corner wear to backings, and even toning to photos. In good condition. **\$200 - \$300**



**242. Errol Flynn (11) candid negatives.** (1937-1938) Collection of (11) vintage original acetate 4 x 5 in. negatives featuring candid portraits of the iconoclastic star playing tennis and traveling. Including (11) corresponding contact prints. Lightly handled, one photograph exhibits water damage, otherwise in vintage very good to fine condition. **\$200 - \$300**

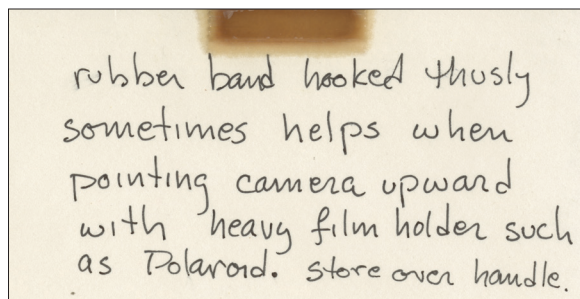


**243. Film noir femmes fatale (4) camera negatives of Gloria Grahame, Joan Bennett, Dorothy Lamour, and June Vincent.** (Various Studios, 1940s) Collection of (4) vintage original acetate 8 x 10 in. studio negatives including Joan Bennett in an uncommonly sexy bare midriff pose for *Woman in the Window*, plus special glamour portraits of Gloria Grahame, Dorothy Lamour, and June Vincent. In very good condition. **\$400 - \$600**



**244. Jayne Mansfield (2) publicity transparencies from *The Girl Can't Help It*.** (1956) Collection of (2) vintage color 8 x 10 in. studio transparencies with 2-corresponding color photographs. Featuring Jayne Mansfield, Tom Ewell, Henry Jones and Edmund O'Brien. With loose publicity snipe. Lightly handled. In vintage fine condition. **\$200 - \$300**





Dear George                                  1-24-79

Such a rush line! The ARCA SWISS will depart via U.P.S. this morning. I trust it will arrive at the purple of condition!!

You will find, in addition to the good bag belows and the regular bellows, the following:

1. An old bag bellows (might work in an emergency),
2. 6 or 7 Lensblows,
3. Tripod clamp. You can leave the base plate on the tripod (FIRMLY) screwed down. Put the other part on the camera rail. Then just slide the camera onto the tripod. BE CAREFUL TO MAKE SURE TO TIGHTEN IT VERY TIGHT, SO IT WILL NOT ALLOW THE CAMERA TO SLIDE OFF WHEN CARRIED.
4. The little hooks on the back are for a firm rubber band when you use the 4x5 Polaroid 545 lens. May be needed when you point the camera upwards, as the holder is heavy. I recommend using the Graeflock clamps with this holder.
5. The knobs do not match; over the years the plastic originals cracked and I had new stronger ones made. CLAMP KNOBS LIGHT ENOUGH TO REALLY HOLD BUT NOT SO TIGHT THAT THEY MIGHT CRACK. All camera knobs have had that trouble. The clamping lever for the side-swings should be set FIRMLY when the front and back components are in any position.
6. I find it good to keep both front and back at the middle position. If they go too far up or fall; when both are in extreme opposite position you have the Equivalent of the maximum rising or falling front.
7. I left my "name=plate" on the camera. You better keep this note as proof the camera is yours just in case somebody gets ideas!! I can imagine the Erie Police calling to tell me they caught the man who stole the gun better than your name=plate reading: "NOW this belongs to George Lauterstein!"

Let me know if anything confuses you.=

OY YES, WHEN YOU USE THE SLIDING CAMERA BED BE SURE you tighten the clamp=screws; otherwise the camera can slide off when you carry it off point it down.This sliding bed is one of its good features.

Hearnest greetings to you and yours, as ever



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**246. *Spartacus* (12) candid behind-the-scenes camera negatives including Stanley Kubrick directing.** (Universal, 1960)

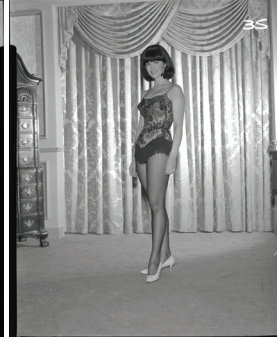
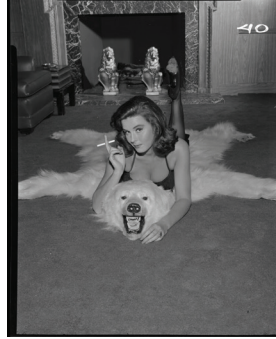
Collection of (12) vintage original acetate 2.25 x 2.25 in. camera negatives featuring behind-



the-scenes views from *Spartacus*, with at least (3) depicting Stanley Kubrick directing. Others include gladiators training in production-branded sweatshirts (Kirk Douglas among them) and stars in-between takes. Most are quite likely unique and unpublished. In fine condition. **\$300 - \$500**

**247. Tina Louise (4) lingerie negatives from *Burke's Law*.** (Four Star, 1963)

Collection of (4) vintage original 4 x 5 in. studio negatives of Tina Louise as "Bonnie Belle Tate" in the *Burke's Law* television episode "Who Killed Billy Joe". Entire sitting portrays sexy glamour posed portraits of Louise in lingerie, including 1-reclining on a bearskin rug. Very good to Fine condition. **\$200 - \$300**

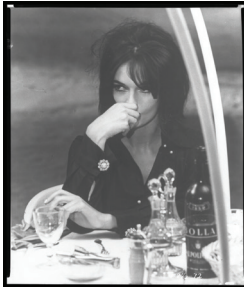


**248. Tarita (10) special color transparencies of the 19-year old Polynesian actress from *Mutiny on the Bounty*.** (MGM, 1962)

Collection of (10) vintage original 4 x 5 in. color transparencies of 19-year old Bora Bora native islander Tarita for the role of "Maimiti", Marlon Brando's love interest in *Mutiny on the Bounty*. Press captions included with the lot indicate that Tarita had never even heard of Hollywood before being singled out for the female lead role in a major motion picture. Each is a special publicity glamour portrait posed on the beach, in typical Polynesian islander apparel. Very good to fine condition. **\$200 - \$300**



had never even heard of Hollywood before being singled out for the female lead role in a major motion picture. Each is a special publicity glamour portrait posed on the beach, in typical Polynesian islander apparel. Very good to fine condition. **\$200 - \$300**



**249. Federico Fellini (6) special portraits negatives of female starlets from 8 1/2.** (Cineriz, 1963) Vintage original (6) approx. 8 x 10 in. portrait negatives of some of the glamorous female stars of Fellini's classic autobiographical epic. Includes Barbara Steele, Anouk Aimee, and others. Slight marginal trims, otherwise very good condition. **\$200 - \$300**

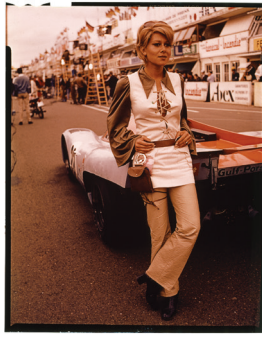


**250. Sharon Tate (2) portrait negatives from *Valley of the Dolls*.** (TCF, 1967)

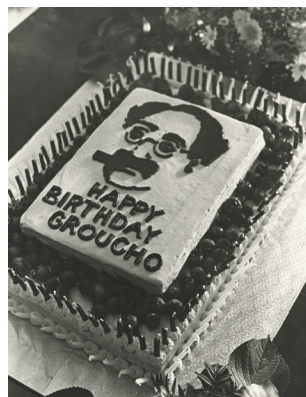
Collection of (2) vintage original (approx. 8 x 10 in. portrait negatives. Tate was just gaining her footing as both a glamour starlet and light comedienne when Charles Manson's family ended the lives of herself, and husband Roman Polanski's unborn child. Slight margin trims, otherwise very good condition. **\$200 - \$300**



**251. The women of *Le Mans* (4) color transparencies.** (Solar Productions/Cinema Center Films, 1971) Collection of (4) vintage original 4 x 5 in. color transparencies of the glamorous women in the Steve McQueen automobile racing film *Le Mans*. Posed portraits of beautifully dressed models and actresses on and around the racing track, and with a Gulf livery Porsche 917, the iconic car of the film. (3) retain original Cinema Center Films sleeves with titles "Flowers and Fashions", "Double the Pleasure", and "A Quartet of Top Fashions". Very good to Fine condition. **\$200 - \$300**



**252. Bruce Lee (60+) color transparencies from *Enter the Dragon*.** (Warner Bros., 1973) Collection of (60+) vintage studio color transparencies ranging in size from 35mm to 2.25 x 2.25 in. all housed in Warner Bros. mounts. Depicting martial arts action, with a few featuring Lee, and character portraits of John Saxon, Jim Kelly, and more. Light handling. Otherwise in vintage very good condition. **\$1,000 - \$1,500**



**253. Massive archive of (1,000+) photographs, negatives, and transparencies by Frank Diernhammer.** (ca. 1970s-1980s) Collection of (1,000+) vintage original gelatin silver 8 x 10 in. fiber-based and RC photographs, 35mm black and white negatives, and color 35mm transparencies by actor-turned-celebrity photographer Frank Diernhammer, with the majority being of strips of 35mm black and white negatives and gelatin silver 8 x 10 in. contact sheets. Consisting primarily of coverage from celebrity events as well as portraits at home and on location, most for magazine profiles and/or interviews. Subjects include: Steve McQueen, Peter Sellers, Jack Lemmon, Arnold Schwarzenegger, Bob Hope, Groucho Marx, Omar Sharif, Greer Garson, Cesar Romero, Robert Stack, Peter Bogdanovich, Sonja Henie, Omar Sharif, Liz Scott, Gregory Peck, Senta Berger, Yvette Mimieux, Liberace, Eva Marie Saint, Raquel Welch, Jason Robards, Faye Dunaway, Henry Fonda, Debbie Reynolds, Zsa Zsa Gabor, Lily Tomlin, Natalie Wood, Ronald Reagan, James Baldwin, Jack Lemmon, Martin Landau, Kurt Russell, Robert Altman, Jackie Chan, Joel Grey, Shirley MacLaine, Jeanne Moreau, Fred Astaire, Katharine Hepburn, Jeff Conway, Olivia Newton-John, Sean Connery, Twiggy, Kirk Douglas, Barbra Streisand, Rita Hayworth, Marlon Brando, Elton John in concert, Eartha Kitt, Clint Eastwood, Robert Mitchum, Louis Malle, Truman Capote, Allen Ginsberg, David Hockney, Christopher Isherwood, Joan Crawford, Jane Russell, and many, many, more. Taken as a whole, the archive provides a panoramic view of celebrity culture in the 1970s and 80s. Exhibiting some toning, emulsion spotting, tears, and handling. Most in very good condition. **\$2,000 - \$3,000**

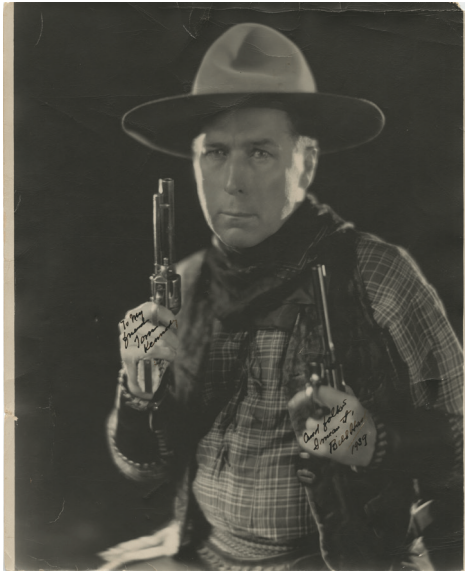




**254. Clint Eastwood (7) color transparencies.** (Universal, 1968-1971) Collection of (7) vintage original (7) 4 x 5 in. color transparencies of Clint Eastwood from *Play Misty for Me*, *Coogan's Bluff* and *Two Mules for Sister Sarah*. Includes portraits and candid crew production shots. Very good to fine condition. **\$200 - \$300**

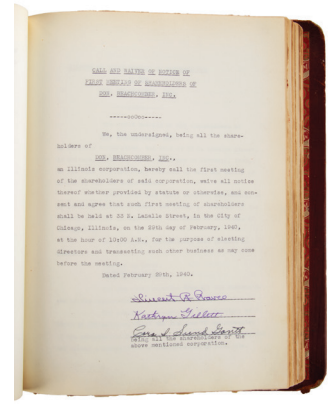
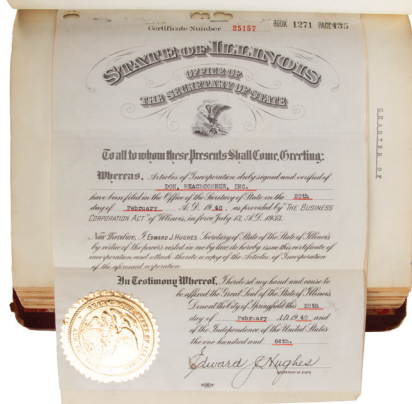
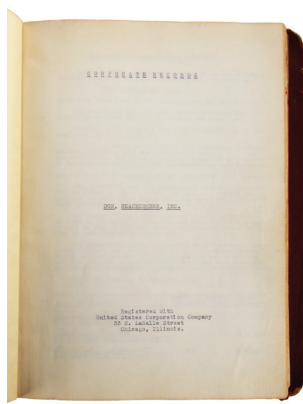
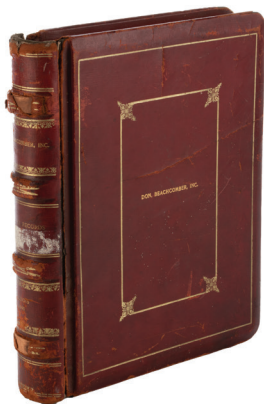
**255. William S. Hart oversized signed photograph.**

(1924-1939) Vintage original 10.75 x 13.25 in. gelatin silver double-weight photograph of a gun-slinging William Hart, screenwriter, director and producer best known as a western star of the silent era. Inscription in black ink reads "To my friend Tom Kennedy / And folks, I mean it, Bill Hart 1939". Exhibiting signs of age and wear with some creasing, edge-wear, minor corner loss and spidering. In vintage very good condition. **\$100 - \$200**



**256. Jean Harlow oversize custom portrait photograph inscribed, "Mother".**

(ca. 1930s) Vintage original gelatin silver 11 x 14 in. double-weight matte custom photograph on tan textured paper. Inscribed in white ink in central lower third, "Mother", by Harlow's mother, Mama Jean. Exhibiting some minor softening to corners. Otherwise in very good condition. **\$100 - \$200**



**257. Don the Beachcomber, Inc. archive album of signed incorporation documents chronicling founding of the original "Tiki Bar".** (1940-1944) Vintage original leather and board bound one-of-a-kind archive of documents representing the genesis of the first tiki bar, which would light a global trend bringing the exotica of the South Pacific to a mainstream audience hungry for the glamorized Hawaii of Hollywood. The (250+) page leather-bound archive measures 11.5 x 9.25 x 2 in. with gold gilt lettering imprinted on the cover and spine with, "Don, Beachcomber, Inc." and "Corporate Records, Illinois, 1940" and handwritten, "Volume 1" on the interior cover. Comprised of corporate records from 27 Feb. 1940 through 26 Sept. 1944, featuring extensive incorporation documents, certificates, and notes from board of directors meetings. Subjects include the inception of the business, its establishment and its ultimate growth and success. Don the Beachcomber is steeped in Old Hollywood lore and was among one of the original "celebrity hotspots". The likes of Charlie Chaplin, Jean Harlow, Howard Hughes and other stars frequented the lush Polynesian-themed environment with its wide variety of drinks created by owner Donn Beach. Don the Beachcomber stood out at the time for its décor, as it was adorned with South Pacific knick-knacks, old fishing nets, shells, and parts of scavenged driftwood from wrecked boats. Under the entrepreneurial auspices of Beach's ex-wife, Cora Irene Sund, who oversaw the business when Donn went off to fight in World War II, the brand flourished. By the time Donn returned from the war, Cora had parlayed Don the Beachcomber into a franchise consisting of sixteen locations. Book cover exhibits rubbing, spine separation and some paper loss to spine. Contents in vintage fine condition. **\$1,000 - \$1,500**





**258. Shirley Temple signed photograph from *Bright Eyes*.** (Fox Film, 1934/signed later) Vintage original gelatin silver, single-weight glossy 8 x 10 in. production photograph. Featuring Shirley Temple as "Shirley Blake" and Judith Allen as "Adele Martin". Signed in blue ink by an adolescent Temple in the upper right, "Shirley Temple". Exhibiting age, handling, even toning and edge wear. In vintage good to very good condition. From the estate of comedy writer, collector and Hollywood historian, Chet Dowling. **\$100 - \$200**



**259. Tallulah Bankhead signed oversize photograph by Eugene Robert Richee.** (Paramount, 1928) Vintage original gelatin silver 13.6 x 10.6 in. double-weight glossy photograph on tan textured paper by Eugene Robert Richee. Retaining Richee's embossed blind stamp at bottom right. Inscribed and signed in black ink at lower left corner, "To Billie With best wishes from Tallulah Bankhead". Exhibiting silvering to lower image and minor soiling along left edge. Overall, in very good condition. **\$100 - \$200**

Dear Sam - I would not for the world have you misunderstand why I have not signed the contract with you. There is so much to talk about, which even in a letter cannot be fully covered & I want to talk to you before doing anything as drastic as signing a 4 year contract. To you Sam, it is just another contract along with other artists engaged to you. To me it is the one & only contract & it has so many 'ifs' to it. I have been very happy freelancing & to me freedom is almost irreplaceable. Five years ago I was under contract to M. G. M. & I was miserable. I only got just what was on paper & no more. I was promised this & promised that - hope was high one day & in the dust the next. After 'Cheney', I was typed & I was allowed to do nothing but 'teacup & white tie parts'. Even as late as 'Romeo and promises have meant nothing. I was to be featured after John Barrymore & Edna May Oliver in the same type- I was not. I was put down with Ralph Forbes & Andy Devine etc. I accepted Count Antoni in 'The Garden of Allah' [without reading the script because David Selznick told me the story & the part as he told it was colourful & vital & important. We came to shoot it & it was nothing...I must either be very important to you or I will go on freelancing. I earned \$120,000 last year and \$140,000 this...it is not money I am after (much as I appreciate it!) I have been a very important actor both in London & New York for years. I bring you a very full experience & equipment, especially after the past 2 years in pictures. You not only made Coleman [Ronald Colman] you gave him the opportunity to learn to act. I come to you a finished product groomed in every branch of my trade. Just look at this for a few important ones...

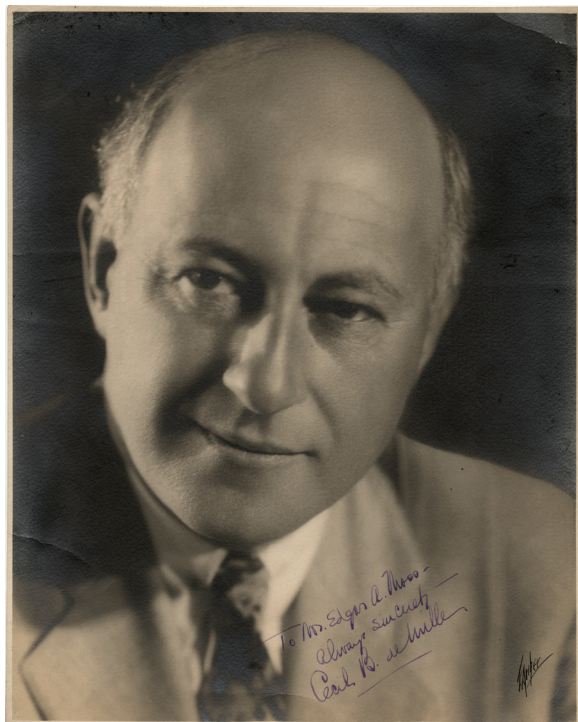
London My Parts  
Peter Skelton (costar)  
George Sayer  
Henry B.  
Ethel  
The Unknown (Birmingham) The attack soldier (London)  
The other gods' slaphes "He" (costar)  
New York London London The Countess  
Garnet Court Alexis 1st feature  
The Swan The Turtles 2nd feature to Gallienne (London)  
The Command (London) Attack (London) Mary Nash  
The Captain (London) The other Helen Hunter  
Melo  
Mail for on Avon Shakespeare Festival  
17 parts in 22 plays of Shakespeare!  
The pictures you know - Next in the above is an  
educational Sam. Only a man like Charles Boyer  
has anything like it & he is started & has yet to  
have an outstanding American success. I am not  
asking for Stardom - I want to win it in pictures  
as I won it on the stage, but I must have  
protection against people who were not used to  
my equals now or in the past. The other's the Galles  
the Gray broken sea. but the theatrical Athens etc  
No No No. And I can see no reason why you  
cannot do for me what you do for Brando &  
Athena. and -  
as regards 'Hippocrene' - I have read the book &  
I am sure it is a fine production picture will

Taking me on, on a contract must be  
bold & unconventional. I could be made to  
box office that way but never as a Coleman  
or a Cooper or a Huston or a Gable. I know  
myself very well & I will wait until someone  
wants to be bold with me as Irving Thalberg  
was going to be had he lived. Ask Paul  
Hanson - she says it is criminal that no one seems  
how to promote me. She wants to write Leonardo da  
Vinci for me. Ask John Stahl too.  
There is a grand story on Casanova (by Billy Wilder)  
Bills Wolfenden has it - Wilder wrote it for me -  
If you can think along such lines with me, we  
could & would go places together - but just to  
sign a contract for the same money & killing as  
I now get freelancing does not make sense.  
To someone who loves their work, that work & its  
quality means something more than money can  
buy. I love my work & am proud of the part. The  
future must belong to the part & he of its quality  
& standing. You could do it Sam if you would  
will you? Kindest regards & please understand  
I only write because I would like to be with  
you - If I did not think we could be happy  
together I would not write.  
Yours very truly  
Basil Rathbone  
Dec 14 - 17. Ritz Paris.  
Dec 18. Sait 'Normandie'  
Dec 23 to 25th New York Lombard Hotel  
Jan 17th Home - 5554 Los Feliz Blvd (Normandie 6100)

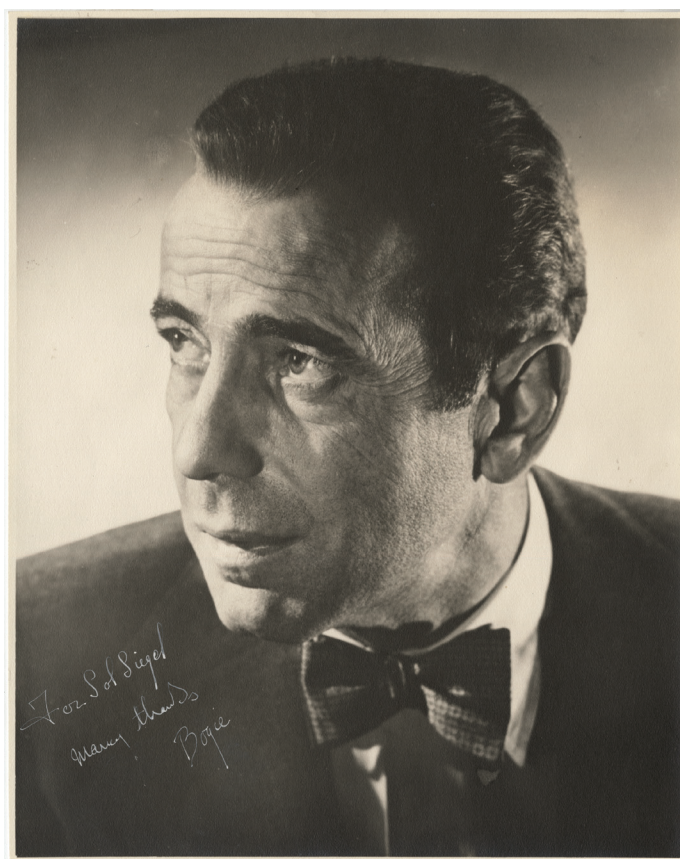
**260. Basil Rathbone signed letter to Samuel Goldwyn and related telegrams and documents.** (1936) Vintage autograph 6-page letter on 2-integral 8 x 11.25 in. leaves of Hotel Dunapalota, Ritz Budapest stationery, dated 2 December 1936. Written by Basil Rathbone to studio head Samuel Goldwyn regarding a delay in contract signing. Rathbone pens: "Dear Sam. I would not for the world have you misunderstand why I have not signed the contract with you. There is so much to talk about, which even in a letter cannot be fully covered & I want to talk to you before doing anything as drastic as signing a 4 year contract. To you Sam, it is just another contract along with other artists engaged to you. To me it is the one & only contract & it has so many 'ifs' to it. I have been very happy freelancing & to me freedom is almost irreplaceable. Five years ago I was under contract to M. G. M. & I was miserable. I only got just what was on paper & no more. I was promised this & promised that - hope was high one day & in the dust the next. After 'Cheney', I was typed & I was allowed to do nothing but 'teacup & white tie parts'. Even as late as 'Romeo and promises have meant nothing. I was to be featured after John Barrymore & Edna May Oliver in the same type- I was not. I was put down with Ralph Forbes & Andy Devine etc. I accepted Count Antoni in 'The Garden of Allah' [without reading the script because David Selznick told me the story & the part as he told it was colourful & vital & important. We came to shoot it & it was nothing...I must either be very important to you or I will go on freelancing. I earned \$120,000 last year and \$140,000 this...it is not money I am after (much as I appreciate it!) I have been a very important actor both in London & New York for years. I bring you a very full experience & equipment, especially after the past 2 years in pictures. You not only made Coleman [Ronald Colman] you gave him the opportunity to learn to act. I come to you a finished product groomed in every branch of my trade. Just look at this for a few important ones..." The letter is accompanied with a number of related letters and telegrams, including: (1) a "Postal Telegraph" message dated 16 November 1936 addressed to Sam Goldwyn in Hollywood, California; (2) a "Western Union" telegram form dated 16 November 1936 addressed to [Douglas] Fairbanks, Hotel Ritz, London, England; (3) a letter signed from Basil Rathbone's secretary Jane Gray dated 16 December 1936 being a letter of transmittal addressed to Sam Goldwyn, Hollywood California, which states: The enclosed letter was forwarded to me by Mr. Rathbone to be delivered to you. Generally in vintage fine condition. **\$2,000 - \$3,000**







**261. Cecil B. DeMille signed oversize photograph.** (ca. 1930s-40s) Vintage original gelatin silver 11.2 x 13.4 in. double-weight matte photograph on textured paper. Retaining photographer's signature at bottom right [illegible] and DeMille personal stamp to verso. Signed and inscribed in blue ink at lower central right, "To Mr. Edgar A. Moss - Always Sincerely - Cecil B. DeMille. Exhibiting some silvering, creases to top corners, and blank areas. In good to very good condition. **\$300 - \$500**

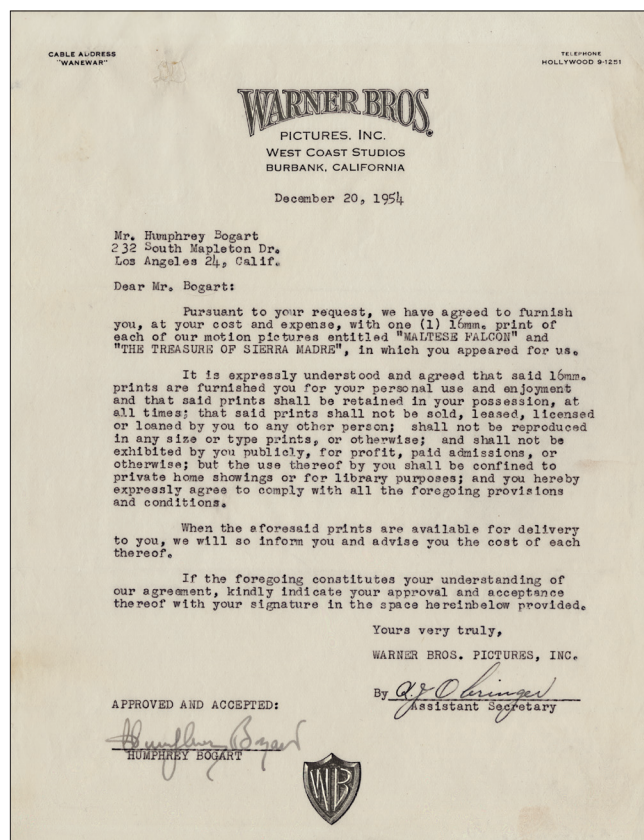


**263. Humphrey Bogart signed photograph.** (ca. 1950s) Vintage original gelatin silver single-weight 8 x 10 in. headshot photograph of Humphrey Bogart. Signed in white ink over the left shoulder, "For Sol Siegel, Many thanks, Bogie". Exhibiting minor age, even toning. In vintage very good to fine condition. **\$2,000 - \$3,000**

**262. Humphrey Bogart extraordinary signed oversize photograph.** (Warner Bros., ca. 1930s) Vintage original gelatin silver 11 x 14 in. double-weight matte photograph. Signed by Bogart at lower right, "To Brownie mix 'em good, kid Humphrey Bogart". The recipient of this remarkable early Bogart signed portrait, one of the finest we've handled, was WB sound engineer Everett A. Brown. One of the best in the trade, "Brownie" worked on nine Bogart films in the 1930s-40s.



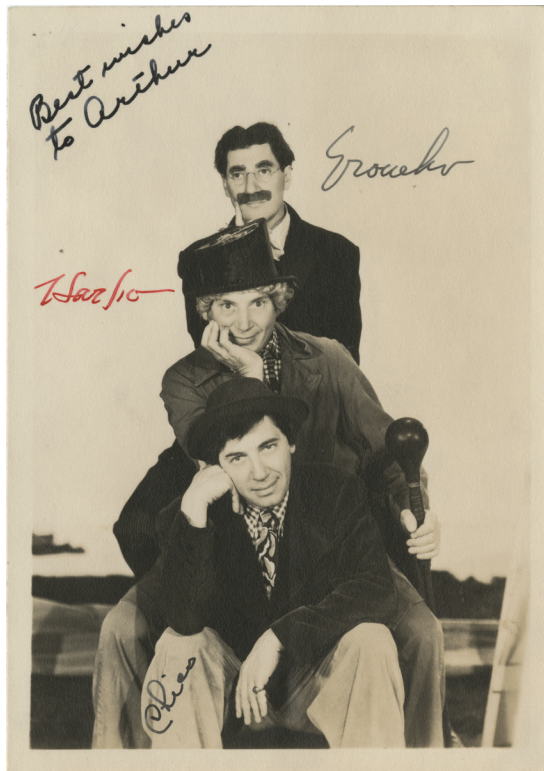
Exhibiting a light crease to upper left corner, minor handling creases only visible in raking light, and retouched spot surface loss. In very good condition. **\$2,000 - \$3,000**



**264. Humphrey Bogart signed deal memo for prints of *The Maltese Falcon* and *The Treasure of the Sierra Madre*.** (1954) Vintage original 1-page on 8.4 x 10.9 in. Warner Bros. letterhead stationery dated 20 December, 1954. The document deals with the studio's agreement to furnish Bogart, at his own "cost and expense", 16mm prints of *The Maltese Falcon*, and *The Treasure of Sierra Madre*. The contract stipulates that Bogart may not exhibit the prints publicly or for profit. Signed, "Humphrey Bogart" in the lower left and countersigned by Assistant Secretary for Warner Bros., "A. J. Obringer". With spindle hole in upper left professionally repaired and some penetrating keystrokes. In vintage fine condition. **\$4,000 - \$6,000**







**265. The Marx Brothers signed photograph.** (1946) Vintage original gelatin silver 5 x 7 in. double-weight matte publicity portrait taken while filming *A Night in Casablanca*, directed by Archie Mayo. The photo is inscribed "Best wishes to Arthur" and signed "Groucho" "Harpo" and "Chico". In vintage fine condition. **\$600 - \$800**



**267. Judy Garland signed oversize photograph.** (ca. 1940s-1950s) Vintage original gelatin silver, double-weight 10 x 12.75 in. oversize photographic portrait inscribed and signed in the right of image, "To Geo Chaquette, Kindest wishes, Judy Garland". Exhibiting age and minor handling. In vintage very good to fine condition. *Provenance:* Profiles in History Auction 23, Dec. 16, 2005. **\$2,000 - \$3,000**

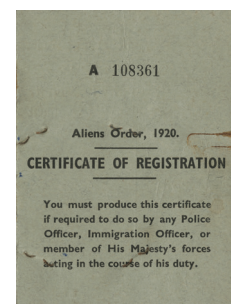
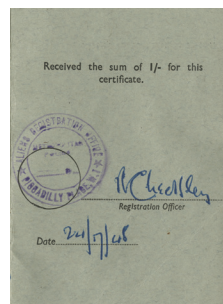


**266. Bud Abbott and Lou Costello signed photograph by Ray Jones.** (Universal, 1943) Vintage original gelatin silver 10.75 x 13.75 in. double-weight glossy photograph by Ray Jones. Retaining credit stamp on the verso. Signed boldly by both Abbott and Costello in black ink at center left, "Bud Abbott" and "Lou Costello". Exhibiting minor corner wear. Otherwise, in fine condition. **\$1,000 - \$1,500**



**268. Lucille Ball signed oversize photo.** (ca. 1940s) Vintage original gelatin silver double-weight matte 11 x 14 in. photographic portrait inscribed and signed in the upper right, "Sincerely, Lucille Ball". Exhibiting age, handling and some edge toning. In generally vintage very good condition. **\$300 - \$500**

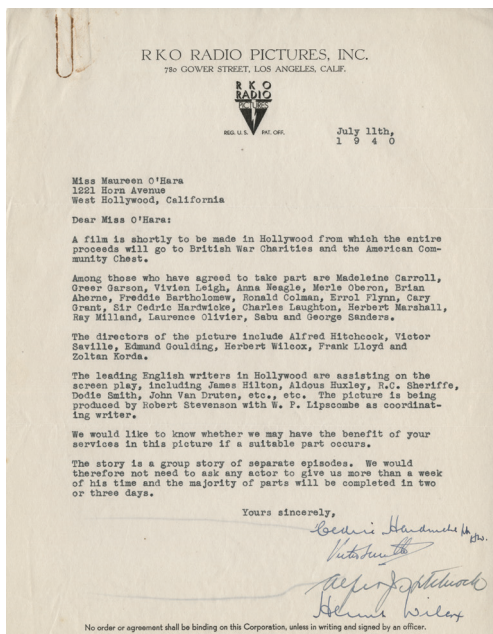
**269. Maureen O'Hara Alien Certificate of Registration and travel ephemera.** (ca. 1940s-1960s) Collection of (6) vintage original travel documents including (1) passport with handwritten personal information, including signed given name, "Maureen Fitzsimons Price", with a 2 x 2.25 in.



black and white photograph of the star stapled to inner cover, (1) travel warning, detailing which countries are off limits, "while struggling to recover from the war", or, "greatly restricted by the Allied Control Commission", (1) Pan American cargo receipt detailing O'Hara's "WIG AND HAIR COLORING LIQUIDS", signed "Maureen Fitzsimons O'Hara", (1) work permit for 20th Century Fox Productions for "Maureen Fitzsimons Price", and (2) pink 8.5 x 11 in. onion skin typed travel requests for William Price. Exhibiting age, wear and handling. In vintage good to very good condition. **\$300 - \$500**



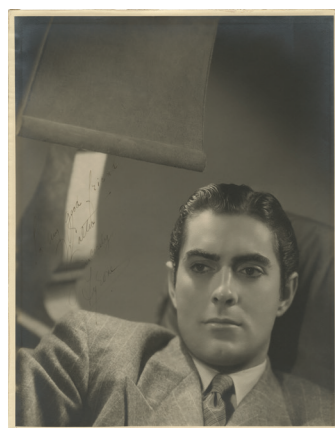
**270. RKO British War charity letter signed by Alfred Hitchcock and other directors to Maureen O'Hara. (1940)**  
Vintage original (2) typed letters regarding a proposed (but unrealized) RKO film for British war charity project intended to include the talents of stars



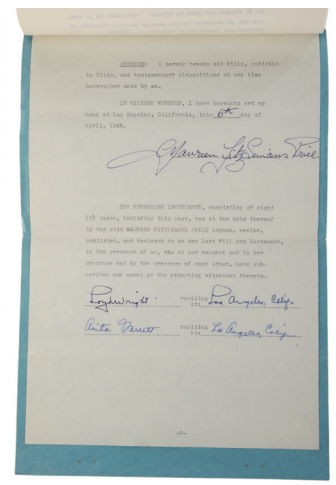
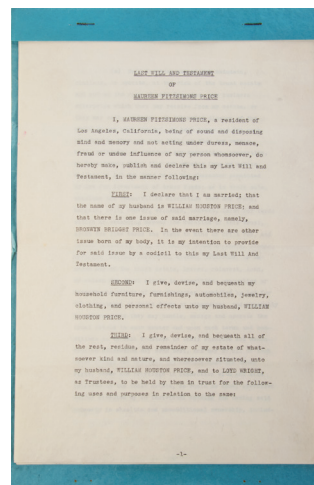
of the day such as Maureen O'Hara, Charles Laughton, Vivian Leigh, Cary Grant, Laurence Olivier, Ray Milland, Merle Oberon, Sabu, directors Alfred Hitchcock, Edmund Goulding, and Frank Lloyd, writers Aldous Huxley, James Hilton and others. All proceeds would have benefitted the British charity and the American Community Chest. The letter is signed by "Cedric Hardwicke", "Victor Saville", "Alfred Hitchcock", and "Henry Wilcox". Also includes (1) copy of an unsigned response from O'Hara agreeing to take part in the film. Exhibiting signs of age, handling, paperclip rust marks at top left and original transmittal folds. In vintage very good condition. **\$300 - \$500**

**272. Errol Flynn humorously inscribed and signed postcard. (1955)**

Vintage original 5.75 x 4 in. deckled edge postcard from Flynn's visit to Le Casino illumine in Monte Carlo, addressed to Dr. Ellis Stumps, handwritten in blue ink, "Urgently need mental treatment - I ran a bank up to nearly two million francs last night and then drew a six! Keerist! Errol". Exhibiting minor age and handling, front of postcard has a few sticky spots from previous display. In vintage good to very good condition. **\$300 - \$500**



**273. Tyrone Power (2) oversize signed photographs. (ca. 1940s)**  
Collection of (2) vintage original gelatin silver double-weight matte custom photographs on tan textured paper. Including 1-inscribed and signed to "Walter Koeppel" and signed "Tyrone Power" at upper right, and (1) inscribed and signed to "Walter" [Koeppel] and signed "Tyrone". Exhibiting some light fading to inscriptions, mounting remnants to verso, silver, and general wear. In good to very good condition. **\$300 - \$500**



**271. Maureen O'Hara (50+) signed bank and miscellaneous ephemera, including Last Will and Testament signed "Maureen Fitzsimons Price". (ca. 1940s-1960s)**  
Collection of vintage original (50+) documents including (1) 8.25 x 13 in. 8-page signed will making her husband an executor and setting up a trust for her daughter, (1) 3 x 5 in. red plaid checkbook case with gold gilt imprinted, "Bronwyn Fitzsimons" on the cover, filled with check stubs and deposit slips, (1) 2.25 x 4 in. Bank of America savings ledger, traffic violation notification, signed "Bronwyn Fitzsimons", and (50+) studio debt markers, miscellaneous bank deposit slips, signed checks, pay stubs, and various other banking ephemera. Exhibiting age, handling, and use. In vintage very good to fine condition. **\$600 - \$800**



**274. Tyrone Power signed oversized photograph. (ca. 1920s-1940s)**  
Vintage original gelatin silver 11 x 14 in. double-weight matte photograph inscribed and signed to "Ben" in blue ink in left bottom of image, "For Ben - Always my very best- Sincerely, Tyrone". Exhibiting corner creasing, and chemical residue only visible in raking light middle top. In vintage very good condition. **\$200 - \$300**



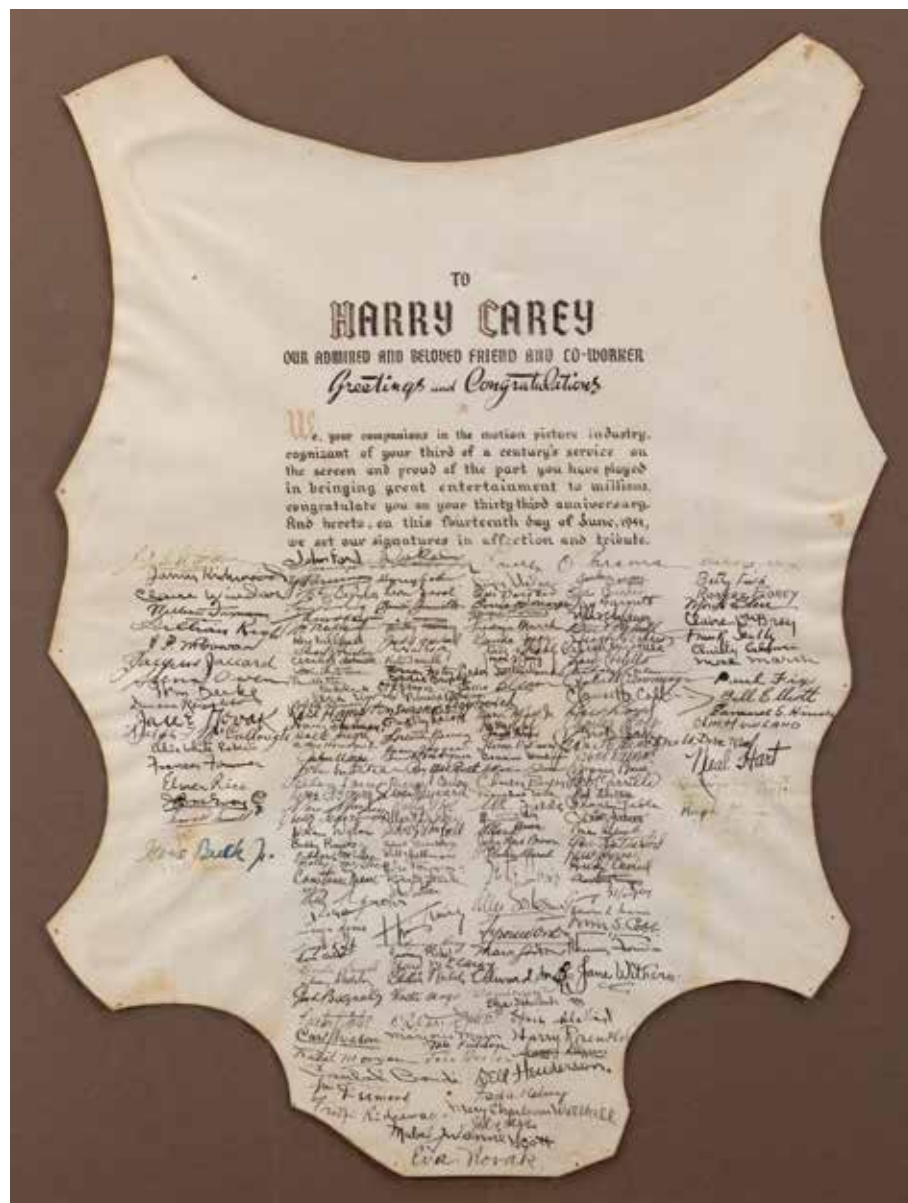


**275. Marlon Brando signed photograph.**  
(ca. 1950s)

Vintage original gelatin silver single-weight 8 x 10 in. headshot photograph of a young Marlon Brando. Signed in blue ink to the left shoulder and blank border, "Regards Marlon Brando". Exhibiting minor age, upper left bent corner and light rippling to upper edge. In vintage very good condition.  
**\$200 - \$300**



**276. Marlon Brando autographed telegram signed and signed photograph from Viva Zapata!** (TCE, 1952) Vintage original gelatin silver glossy 8 x 10 in. production photograph of Marlon Brando as "Emiliano" on horseback in *Viva Zapata!* Inscribed and signed in blue ink in the upper right hand corner, "To Al Marlon Brando". Typed studio caption on the verso. With slight curling to borders and a .5 in. tear in the right hand border, repaired with archival tape and not interfering with the image. In vintage very good to fine condition.  
**\$800 - \$1,200**

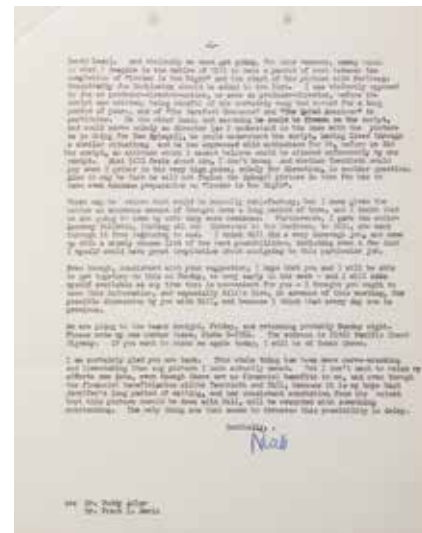
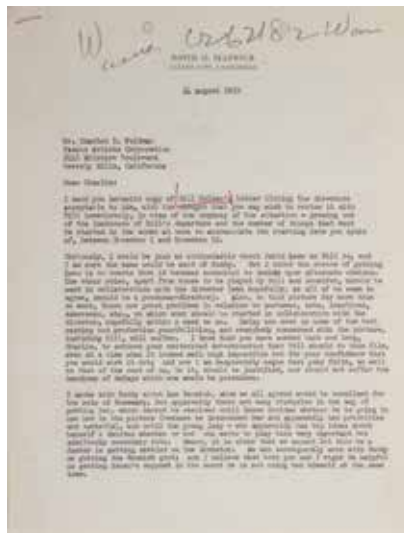


**277. Harry Carey anniversary "hide" presented to commemorate his motion picture career signed by scores of stars including John Wayne, Cecil B. DeMille, John Ford and many more.** (1941) Vintage original 15 x 22 in. faux leather "hide" tribute mounted to 18 x 24 in. artists' board, presented to one of silent film's earliest superstars. Created to resemble a skinned hide as an homage to Carey's vast resume of prolific roles as a Western film star, the piece reads in full: "We, your companions in the motion picture industry, cognizant of your third of a century's service on the screen and proud of the part you have played in bringing great entertainment to millions, congratulate you on your thirty-third anniversary. And hereto, on this fourteenth day of June, 1941, we set our signatures in affection and tribute." Signatures include Claudette Colbert, Red Skelton, Clark Gable, Henry Fonda, Bette Davis, W.C. Fields, Betty Grable, Mickey Rooney, Elmer Rice, Francis Farmer, Ray Milland, Paulette Goddard, Harry Martin, William Wyler, Fibber and Molly McGee, George Raft, Judy Garland, Ronald Reagan, Loretta Young, Susan Hayward, Robert Stack, Marjorie Main, Lupe Velez, Edgar Bergen, Fredric March, Charles Boyer, Franchot Tone, Eddie Davis, Jackie Cooper, Lou Costello, Jeanette MacDonald, Irene Dunne, Linda Darnell, William Desmond, Preston Sturges, and many more. Exhibiting age and soiling, a few signatures have faded. All others remain bold. In vintage very good condition. **\$3,000 - \$5,000**

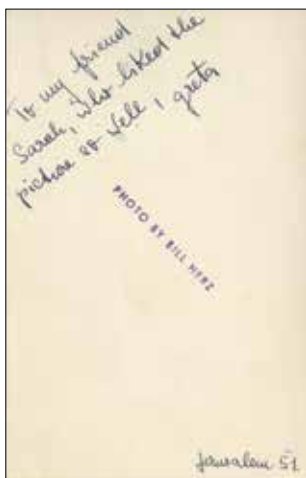




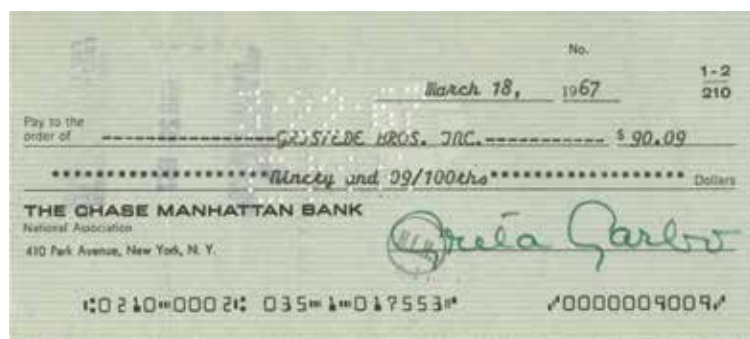
**278. David O. Selznick typed letter signed discussing A-list directors for a William Holden unproduced film.** (1959) Vintage original 4-page typed letter on 8.5 x 11 in. "David O. Selznick" printed letterhead stationery. Dated "14 August 1959" (Culver City, California) to legendary agent and producer Charles K. Feldman. In the letter, Selznick discusses casting choices and relays Bill Holden's desired directors. Selznick highlights his opinions on the pros and cons of each, in part: "Concerning the directors on Bill's list, I gather from you and from Frank that the name of Bob Wise should probably be removed, because Bill is no longer so enthusiastic... Bill emphasized, in my talk with him in New York, and I think intelligently, that this picture must have a man who is expert at handling love scenes... Highly as I regard Howard Hawks for certain types of subjects, in my opinion he is entirely wrong for this one... I think that Josh Logan, Vincente Minnelli and Morton Da Costa are all to be seriously considered... George Stevens and Willy Wyler, either of whom would of course be superb, are obviously out of the question, Willy always liked the basic story, but he has months to go on Ben-Hur..." Many other names are banded about and Selznick closes with, "The whole thing has been more nerve-wracking and time-taking than any picture I have actually owned. But I don't want to relax my efforts one iota, even though there are no financial benefits to me, and even though the financial beneficiaries will be Twentieth and Bill, because it is my hope that Jennifer's long period of waiting, and her consistent conviction from the outset that this picture should be done with Bill, will be rewarded with something outstanding... Cordially" and signed in pen, "David". With pencil notations to the top of the first page, 2-hole punches through all tops of pages and stapled together in the upper left corner. In vintage very good to fine condition. **\$200 - \$300**



**279. Richard Zanuck typed signed letter to his studio mogul father, Darryl Zanuck.** (1953) Vintage original personal letter typed on 7.25 x 11 in. paper from Richard Zanuck and dated May 11, 1953 to his father, studio head Darryl Zanuck. The letter reads, in part: "Dear Dad, Just got back from a little weekend trip and picked up your letter which I was very happy to receive. Coco, myself and a couple other boys went up to Reno for a little fun and relaxation after a week of mid-term exams. We all had great times and I ended up with \$50 more in my pocket when I got back to school." Next Richard mentions a well known conflict of the day, "As for our friend Mr. Green, I know you can handle a schmoo like that in stride..." making reference to tycoon shareholder Charles Green who was attempting a hostile proxy fight against Zanuck's leadership and the studio's decline, which Zanuck ultimately won with the triumphant development of CinemaScope. Richard goes on to talk of family and to generally catch up with his dad and closes with reference to future work, "I'd prefer working in L.A. over New York because I've been home so little this year and I sort of miss all the intrigue, calamities, and arguments of home life... I believe I could make the most progress along the exploiting field than anything else. However, if you think that something else would be better for me, I'll readily take your advice..." Richard signs in pen, "Love, See you later, Dick" the letter is accompanied by a telegram from Darryl to his wife giving she and Dick "All his love". Exhibiting age and handling in vintage very good condition. **\$200 - \$300**

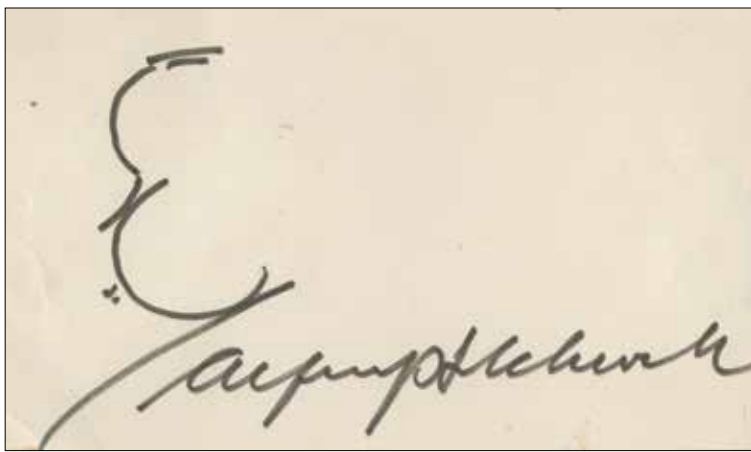


**280. Greta Garbo signed portrait photograph by Bill Herz.** (1951) Vintage original 3.5 x 5.25 in. photographic character portrait printed on double-weight matte paper. Depicting Greta Garbo in makeup as an East Indian woman with bindi on her forehead. Inscribed on the verso, "To my friend Sarah, who liked the picture so well, Greta" and dated in the bottom right, "Jerusalem 51." Also retaining the photographer's inkstamp on the verso. Exhibiting a minor stain on Garbo's left temple. In vintage very good condition. **\$400 - \$600**

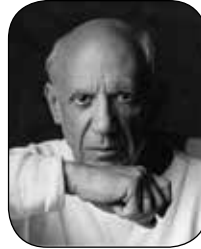
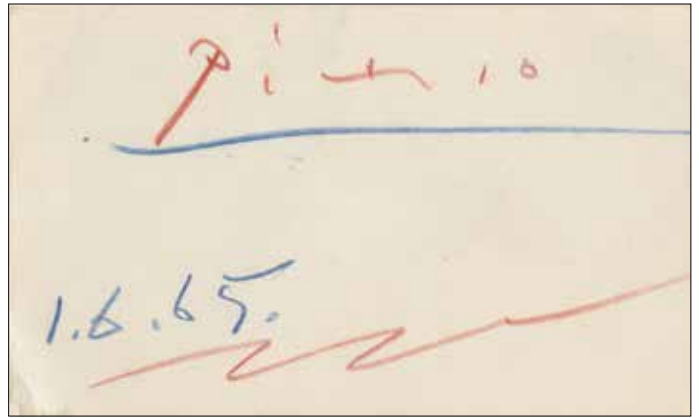


**281. Greta Garbo signed personal bank check.** (1967) Vintage original 6 x 2.75 in. light green paper personal check from The Chase Manhattan Bank with clean edges, torn from a perforated checkbook. Typed payable to, "Gristede Brothers" (a NYC grocery store) for "Ninety & 09/100ths." Dated March 8, 1967. Signed in green pen, "Greta Garbo" in space for signature. Endorsed on verso by inkstamp. With characteristic cancellation holes and bank ink cancellation stamps on the verso. In vintage fine condition. **\$800 - \$1,200**



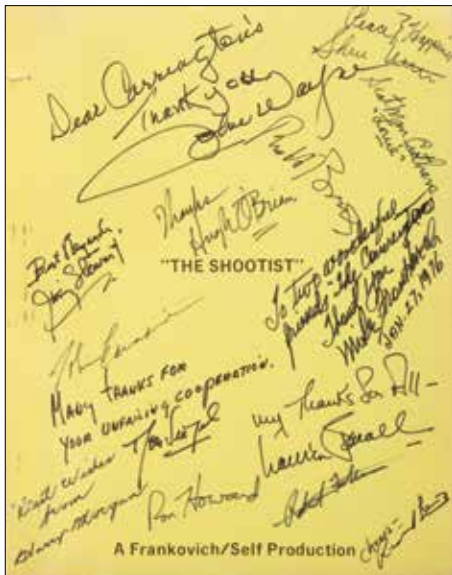
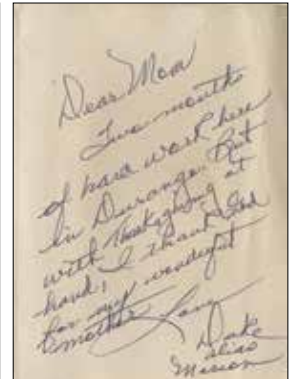


**282. Alfred Hitchcock autograph notecard with self-caricature.** (1965) Vintage original 5 x 3 in. autograph notecard with self-caricature signed "Alfred Hitchcock". Hitchcock has penned his famous profile caricature seen at the beginning of every episode of *Alfred Hitchcock Presents*. Exhibiting surface loss to verso from previous mounting. Otherwise in very good condition. **\$400 - \$600**



**283. Pablo Picasso autograph notecard.** (1965) Vintage original 5 x 3 in. autograph notecard signed in red colored pencil "Picasso", underlined in blue pencil, with "1.6.65." and a red doodle. Exhibiting surface loss to verso from previous mounting. Otherwise in very good condition. **\$400 - \$600**

**284. John Wayne handwritten greeting card to his mother signed "Duke alias Marion".** (1969) Vintage original 5.25 x 7 in. autograph greeting card featuring a hand painted figure accomplished in gouache on wood, tipped to the front of the card. Inside, Wayne in pen to his mother, in full: "Dear Mom, Two months of hard work here in Durango. But with Thanksgiving at hand, I thank God for my wonderful mother, Love Duke alias Marion". Also included is a handwritten letter from a medical professional who had cared for Wayne's mother during her final days at a convalescent hospital in Seal Beach, California, "her son [Wayne] and his family showered her with flowers, candy, cards, etc. Some things were discarded, misplaced, or given away. This particular card was saved since 1969". Exhibiting age and handling, mild waving to card. In vintage very good condition. **\$400 - \$600**

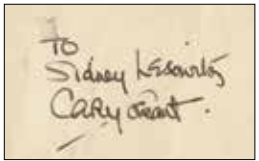
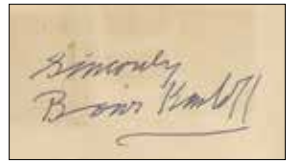
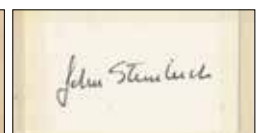
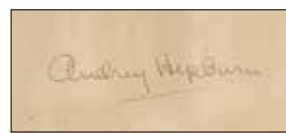


**285. The Shootist shooting script signed by John Wayne and all major cast members.** (Paramount, 1976) Vintage original studio bound and bradded 134-page shooting script from John Wayne's final film, *The Shootist*, a western film directed by Don Siegel and based on Glendon Swarthout's 1975 novel of the same name. Presented in a blue plastic sleeve. Inscribed to "The Carringtons", then owners of the Krebs-Peterson home, which served as Lauren Bacall's boarding house location in the film. Signed on the title page by writer Scott Hale, and inscribed "With thanks!" Front and inner cover is signed by all major cast members, most notably by John Wayne, who signed "Dear Carringtons / Thank you / John Wayne". Other signatures and notes from cast members include Ron Howard, Lauren Bacall, and Jimmy Stewart, Richard Boone, Hugh O'Brien, Sheree North, Harry Morgan, Scatman Crothers and more. Exhibiting light production handling. In vintage very good to fine condition. **\$2,000 - \$3,000**





**286. Louise Brooks TLS with her notations to Silent Movie Theater founder John Hampton.** (1967) Vintage original typed letter with personal notations by Louise and John, signed "Love Louise" in green colored pencil. During the mid-1960s, Louise and John sent letters back and forth, trading stills and negatives from Louise's films. In this letter, Louise comments "I thought I was so lousy that I never saw any of my films until I moved to Rochester eleven years ago", and "Mal was a true eccentric, not the made-up kind out of the publicity office like Bogart whose present fame baffles me". Exhibits original transmittal folds and some toning. In vintage very good to fine condition. **\$300 - \$500**



**287. Historical and entertainment icons (140) notecards autographed by noteworthy figures including Harry Truman, Dean Martin, Betty Grable, Audrey Hepburn, and more.** (ca. 1930s-1980s) Vintage original collection of 5 x 3 in. autograph cards featuring celebrities including Kirk Douglas, Boris Karloff, Liberace, Peter O'Toole, Edward G. Robinson, Tennessee Williams, Jack Warner, Ramon Navarro, Jack Webb, Gregory Peck, Laurence Olivier, Vincent Price, Bette Davis, Judy Garland, Count Basie, Alec Guinness, Hoagy Carmichael, Jackie Gleason, Ronald Colman, Bing Crosby, Lillian Gish, Carol Burnett, Johnny Mathis, Fredric March, Mary Martin, Aldous Huxley, Joanne Woodward, Sophie Tucker, Eli Wallach, Burl Ives, Sidney Poitier, Myrna Loy, Alan Ladd, Rosalind Russell, Peter Lawford, Henry Mancini and many more. Exhibiting signs of age with some toning. In vintage very good to fine condition. **\$1,000 - \$1,500**



**288. Raoul Walsh original typed signed manuscript of his unpublished novel *Come Hell or High Water*.** (ca. 1960s) Vintage original 311-page typed manuscript for a post Civil War novel by actor, director, writer and founding member of the Academy of Motion Picture Arts and Science, Raoul Walsh. The unpublished manuscript is housed in a 10.5 x 11.5 x 2 in. 3-ring binder with title sticker on the front cover. Title page typed, "Come Hell Or High Water, An Original Story by Raoul Walsh" and marked "Registered W.G.A." A single edit on the very last page where the final line is crossed out. Walsh has signed in marker pen on the last page. Exhibiting minor age and even toning. In vintage very good to fine condition. *Provenance:* From the collection of Hisayo Kawahara, Raoul Walsh's long-term assistant and Japanese translator. **\$400 - \$600**

**The following (8) lots are from the collection of the Estate of Raoul Walsh.**



**289. Raoul Walsh reclining nude female artwork.** (1961) Vintage original nude accomplished in charcoal and artist pastel on 13 x 12 in. artists' leaf visible through 17.5 x 16.75 in. mat. Signed "R.W. '61" in the lower right of art. Presented in original 19 x 18 in. wooden frame. Exhibiting toning, and some light bleaching from sunlight to mat, not affecting artwork. In vintage very good condition. From the collection of Hisayo Kawahara, Raoul Walsh's long-term assistant and Japanese translator. **\$300 - \$500**

**290. Raoul Walsh (7) behind-the-scenes photographs and (16) transparencies from *A Distant Trumpet*.** (Warner Bros., 1964) Collection of (7) vintage original gelatin silver 8 x 10 in. single-weight glossy photographs and (16) color 35mm transparencies in slide housings. Depicting Walsh, cast, and crew behind the scenes of his last film. Includes a few transparencies of a race horse, presumably owned by Walsh, running at Hollywood Park. Photos exhibit some light creasing to borders and corners. In generally good to very good condition. *Provenance:* From the collection of Hisayo Kawahara, Raoul Walsh's long-term assistant and Japanese translator. **\$200 - \$300**







**291. Raoul Walsh standing nude female artwork.** (1961) Vintage original nude accomplished in charcoal and artist pastel on 12 x 17.5 in. artists' leaf visible through 16 x 22 in. mat. Signed "R.W. '61" in the lower right of art. Presented in original 17.5 x 24 in. wooden frame. Exhibiting toning, and some light bleaching from sunlight to mat, not affecting artwork. In vintage very good condition. From the collection of Hisayo Kawahara, Raoul Walsh's long-term assistant and Japanese translator. **\$300 - \$500**



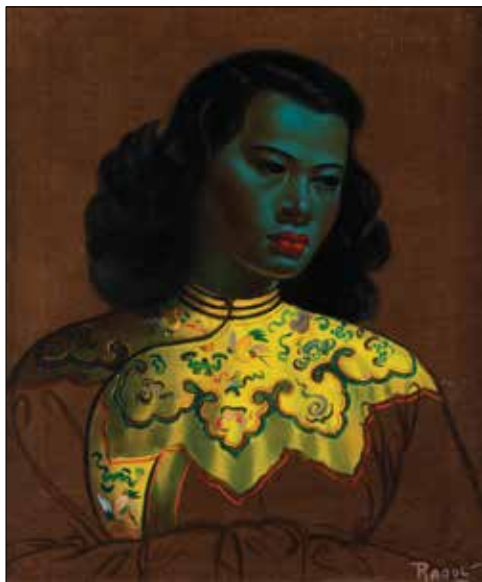
**294. Raoul Walsh oil painting of a brunette woman.** (ca. 1950s-1970s) Vintage original portrait painting accomplished in oils on 19.5 x 23.75 in. stretched canvas visible through 28.25 x 32.25 in. frame. Painted by American film director, actor, founding member of the Academy of Motion Picture Arts and Sciences, Raoul A. Walsh. Exhibiting only minor age. In vintage fine condition. *Provenance:* From the collection of Hisayo Kawahara, Raoul Walsh's long-term assistant and Japanese translator. **\$300 - \$500**



**292. Raoul Walsh original oil painting of his wife Mary.** (ca. 1950s-1960s) Vintage original portrait painting accomplished in oils on 16 x 19.75 in. stretched canvas visible through 22 x 26.5 in. frame. Painted by American film director, actor, founding member of the Academy of Motion Picture Arts and Sciences, Raoul A. Walsh. Exhibiting only minor age. In vintage fine condition. *Provenance:* From the collection of Hisayo Kawahara, Raoul Walsh's long-term assistant and Japanese translator. **\$300 - \$500**



**293. Raoul Walsh painting of Asian woman in blue.** (ca. 1950s-1970s) Vintage original portrait painting accomplished in oils on 19.75 x 23.5 in. stretched canvas visible through 28 x 32.25 in. frame. Painted by American film director, actor, founding member of the Academy of Motion Picture Arts and Sciences, Raoul A. Walsh. Exhibiting only minor age. In vintage fine condition. *Provenance:* From the collection of Hisayo Kawahara, Raoul Walsh's long-term assistant and Japanese translator. **\$300 - \$500**

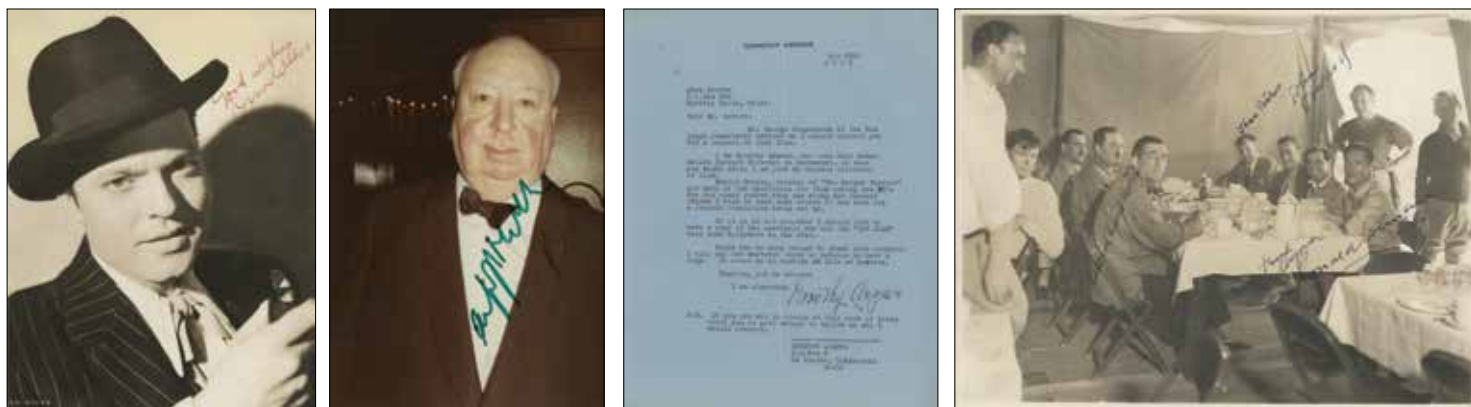


**295. Walt LaRue caricature of director Raoul Walsh.** (1963) Vintage original caricature accomplished in pencil, ink and watercolor on 14 x 15.5 in. artists' leaf visible through 17.5 x 20.5 in. mat. A caricature of director Raoul Walsh painting an exotic nude and with the speech bubble text, "If they'll just let me finish a few of these nudes --- I might consider doing a movie for 'em." Signed in the lower right, "Walt LaRue '63." Exhibiting edge toning and age. Unexamined out of frame. In vintage very good condition. *Provenance:* From the collection of Hisayo Kawahara, Raoul Walsh's long-term assistant and Japanese translator. **\$300 - \$500**



**295. Walt LaRue caricature of director Raoul Walsh.** (1963) Vintage original caricature accomplished in pencil, ink and watercolor on 14 x 15.5 in. artists' leaf visible through 17.5 x 20.5 in. mat. A caricature of director Raoul Walsh painting an exotic nude and with the speech bubble text, "If they'll just let me finish a few of these nudes --- I might consider doing a movie for 'em." Signed in the lower right, "Walt LaRue '63." Exhibiting edge toning and age. Unexamined out of frame. In vintage very good condition. *Provenance:* From the collection of Hisayo Kawahara, Raoul Walsh's long-term assistant and Japanese translator. **\$300 - \$500**



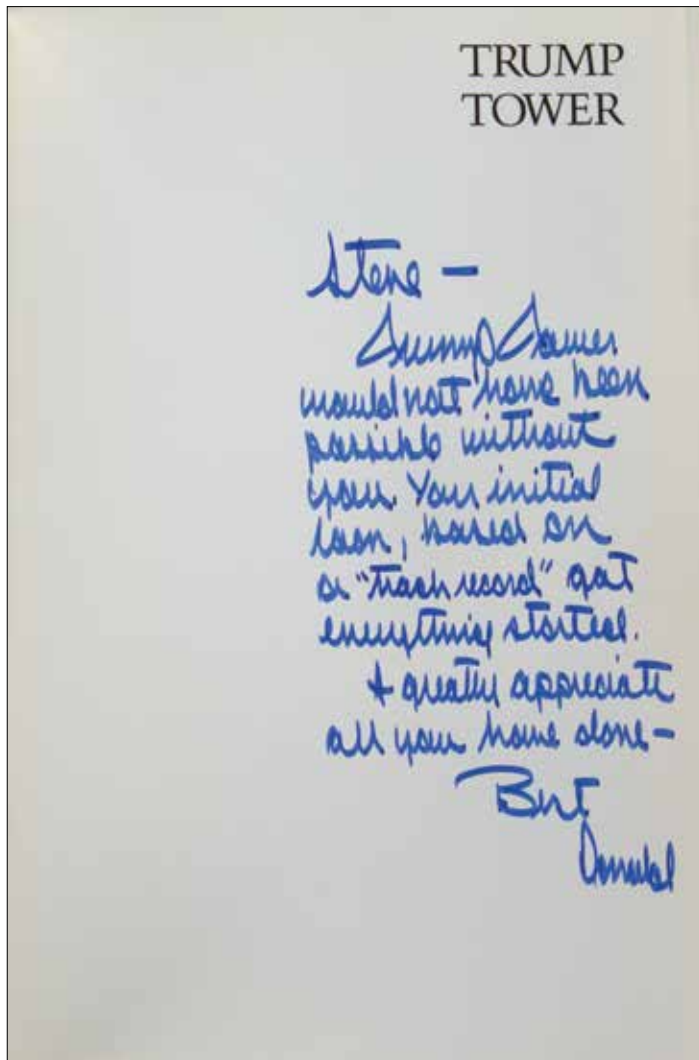


**296. Legendary directors (12) signed photos and items of ephemera.** (ca. 1930s-1990s) Collection of vintage original (12) items including (1) Orson Welles 7.25 x 9.5 photograph signed, "Good wishes, Orson Welles", (7) 1-Frank Capra and *Lost Horizon* cast 9.5 x 7.25 in. photo signed, "Edward Everett Horton", "John Howard", Ronald Colman", "Thomas Mitchell", and "Frank Capra", (3) typed letters on Frank Capra La Quinta California stationery, all signed "Frank Capra" (1-retaining transmittal envelope), (1) clipped 5 x 3.5 in. signature "To Eileen - Frank Capra", (1) 8 x 10 in. photograph of the director with his dog and above them, "bow! wow!" and "hi hi Frank Capra", (1) 8 x10 photograph signed, "To Donna Jeanne Frank Capra", (1) Ernst Lubitsch 3.5 x 5.25 in. postcard photograph signed "Ernst Lubitsch", (1) Alfred Hitchcock 3 x 4.5 in. color snapshot signed, "Alfred Hitchcock", (1) Dorothy Arzner 8 x 10 in. typed letter requesting Alex Gordon send her a copy of her project *Don Juan*, with John Barrymore, signed, "Dorothy Arzner", (1) Ernst Lubitsch 5 x 6 in. typed letter in German to playwright Franz Arnold thanking him for "the records and picture", signed, "Ernst Lubitsch". All exhibiting some age and handling. In overall vintage very good to fine condition. **\$1,500 - \$2,500**



**297. Great Entertainers of the 20th century (16) signed photographs including Josephine Baker, Bill Robinson, Rita Hayworth and others.** (ca. 1920s-1960s) Collection of vintage original (16) photographs including (1) Josephine Baker 8.5 x 10.5 in. photo from "Dans La Creole" inscribed in French and signed, "Josephine Baker", (1) Marion Davies 10 x 13.5 in. deckled edge photo by James Manatt, signed "To Mary with all good wishes from Marion Davies", (1) Joan Crawford 7.5 x 9.5 in. textured paper signed "To Renee from Joan Crawford", (1) Fred Astaire and Janis Paige 10 x 8 in. color lobby card signed, "Fred Astaire" and "Janis Paige", (3) Rita Hayworth including 1-8 x 8.5 in. album leaf signed "To Charles, best always, Rita Hayworth", 1- 8 x 10 in. photo signed "To Charles, best always, Rita Hayworth", (1) Marlene Dietrich 8 x 10 in. single-weight photo signed in silver pen, "Marlene Dietrich", (1) Jayne Mansfield 8 x 10 in. photo signed, "To Joe, fondest wishes Jayne Mansfield", (1) Kim Novak 8 x 10 in. photo signed, "To Nancy, sincere best wishes, Kim Novak", (1) Bill "Bo Jangles" Robinson 11 x 14 in. signed, "To one of my greatest admirers, Mr. Danker, with best wishes always from Bill Robinson", (1) Ben Turpin 5 x 7.75 in. photo signed, "To Jean McHutton, Best wishes Ben Turpin", (1) Janet Leigh 8 x 10 in. with 3-hole punch on left border signed "Janet Leigh", (1) Frederick Lowe 8 x 10 in. signed "Frederick Lowe", (1) Milton Berle 8 x 10 in. textured paper signed, "To Johnny, Sincerely Milton Berle", (1) Dorothy Dandridge 6 x 8 in. signed, "For Peter, The Best, "Dorothy Dandridge". All photographs exhibit age and handling. Bill Robinson photo exhibits 1 in. corner loss in blank border not affecting image. Dorothy Dandridge photo exhibits some scratching. All else in vintage very good to fine condition. **\$3,000 - \$5,000**





**Donald Trump**

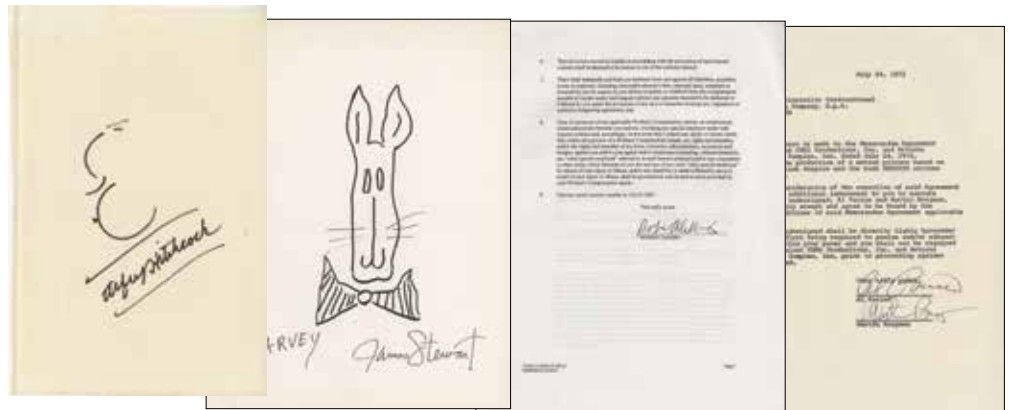


**298. Donald Trump signed and inscribed *Trump Tower* coffee table book giving credit to his banker for making Trump Tower possible.** (1984) Vintage original first edition *Trump Tower* hardcover book, written by Lyell Stewart, published by Sy Ruben and Johnathan Mandell. The 190+ page book features images and anecdotal text regarding famous landmark, the Trump Tower. Signed and inscribed boldly in blue pen on interior end paper to Conrad D. "Steve" Stephenson, Trump's banker at Chase during the beginning of his real estate career: "Steve- Trump Tower would not have been possible without you. Your initial loan based on our 'trash record' got everything started. I greatly appreciate all you have done - Best, Donald". Retaining original dust cover. Exhibiting minor age and handling. In vintage very good condition. **\$10,000 - \$15,000**

**299. Pop culture icons - massive archive of (550+) signed photographs and ephemera.**

(ca. 1930s-2000s) Large collection of (550+) vintage signed pieces including photographs, letters, legal documents, contracts, and assorted ephemera. Spanning the breadth of 20<sup>th</sup> Century American pop culture and including significant figures from every facet of the performing arts.

**Actors, directors, and producers:** Desi Arnaz, Lucille Ball, Kim Bassinger, Bill Bixby, David Carradine, David Caruso, Kohn Cassavetes, Didi Conn, Delmer Daves, Robert De Niro, Phyllis Diller, Blake Edwards, Jane Fonda, Ava Gardner, Goldie Hawn, Alfred Hitchcock signed self-caricature, Hal Holbrook, Philip Kaufman, Arthur Kennedy, Alice & Ellen Kessler, Jerry Lewis, Shelley Long, Julia Louis Dreyfus, Ali MacGraw, Karl Malden, Jeanne Moreau, Bob Newhart, David Niven, Ryan O'Neal, Al Pacino, Jack Palance, Phylicia Rashad, Robert Redford, Carl Reiner, Paul Reubens, Danny Thomas, Gwen Verdon, Robert Wise, James Woods, Adam Sandler, John Schlesinger, Robert Stack, James Stewart signed hand-drawn caricature of "Harvey", Sharon Stone, *Anger Management* cast-signed script, and many, many more. **Music:** The Black Crowes, Blink-182, Belinda Carlisle, Dick Clark, The Goo Goo Dolls, Green Day, Jane's Addiction, Kansas, Billy Preston, Darius Rucker, Dinah Shore, Mel Tormé, Eddie Van Halen, Loudon Wainwright III, Frank Zappa, and others. **Animation:** Friz Freleng "Crazy Legs Crane" cel and signed letter, Harvey Kurtzman drawing and signed letter, "Holli" sketch from *Cool World*, and more. **Sports figures:** Shaquille O'Neal, Greg Louganis, The Great Togo, Warren Spahn, and more. Also includes unsigned ephemera, photographs, transparencies, a *The Rocky Horror Picture Show* script and in-depth special subject groups with a Hal Roach Studios 1940 publicity department office archive, David Bowie financial ledgers, The Sex Pistols contracts and riders, Irving Stone collection featuring an Upton Sinclair typed letter signed to Irving Stone to name just a few. Condition ranges widely, with most vintage good to very good. May Interested bidders are strongly encouraged to preview the lot by appointment in our offices. **\$2,000 - \$3,000**







**300. Kay Francis "Nicole Picot" costume sketch by Orry-Kelly for *Stolen Holiday*.** (Warner Bros., 1934) Vintage original sketch accomplished in pencil and gouache on 15 x 20 in. artists' board. With pencil notation in the lower left border and with a second detail sketch to the right of the principal sketch. Signed by the artist to the right under the art. This sketch is featured in the book *Creating the Illusion: A Fashionable History of Hollywood Costume Designers* by Jorgensen and Scoggins. Exhibiting age, toning and production wear and soiling. In vintage very good condition. **\$600 - \$800**



**303. Sonja Henie costume sketch titled "Perfidia" by Royer.** (ca. 1930s-1940s) Vintage original sketch accomplished in gouache on 14.5 x 23 in. artists' leaf. From an unattributed production. With some writing at the upper edge. Exhibiting edge wear, creasing, typical production handling, and minor soiling. The upper edge is toned and flaking, but not affecting the artwork. In vintage very good condition. **\$300 - \$500**



**301. Travis Banton signed costume sketch.** (ca. 1920s-1940s) Vintage original sketch accomplished in pencil, pastel and gouache on 13.25 x 19.5 in. artists' leaf. Inscribed in the lower right, "To Johnny - Best wishes from Uncle Banton" and initialed, "G S B." in the lower right. Exhibiting production handling, age and soiling. Staple holes on each outer edge. In vintage very good to fine condition. **\$600 - \$800**



**304. Bette Davis "Fanny Trellis Skeffington" costume sketch by Orry-Kelly for *Mr. Skeffington*.** (Warner Bros., 1944) Vintage original sketch accomplished in pencil and gouache on 9.25 x 17 in. tan artists' leaf. With pencil notation in the lower right border. Unsigned. Exhibiting water staining at the bottom not affecting the artwork, right lower corner loss and breach and light upper right corner loss. Also exhibits age and minor handling. In vintage good condition. **\$1,000 - \$1,500**



**302. Olympe Bradna "Mary O'Farrell" costume sketch by Travis Banton for *The Night of Nights*.** (Paramount, 1939) Vintage original sketch accomplished in pencil and gouache on 14 x 22.75 in. heavy artists' leaf. Unsigned. With studio stamp and pencil notations on the verso. Exhibiting edge toning, age and handling, marginal staining and previous mounting remnants on the verso. In vintage very good condition. **\$300 - \$500**



**305. Gary Cooper "Dr. Corydon M. Wassell" costume sketch for *The Story of Dr. Wassell*.** (Paramount, 1944) Vintage original costume sketch accomplished in pencil and gouache on 15 x 20 in. artists' leaf tipped to backing board. Unsigned. With handwritten "O.K. C.B. DeMille" beneath art. Also with pencil notation and paste-up costume change applied to left of art with tape. Retaining studio stamp on the verso. Exhibiting age, toning, production soiling, and moisture staining upper lower and edge wear. Art remains bold and fine. In overall vintage good condition. **\$400 - \$600**





**306. Peggy Anny Garner "Francie" costume sketch by Bonnie Cashin from *A Tree Grows in Brooklyn*.** (Twentieth Century Fox, 1945) Vintage original costume sketch accomplished in pencil and gouache on 14 x 16.75 in. artists' leaf. With notation in the upper right border. Studio stamp and pencil specs on the verso. Exhibiting production handling, wrinkling staple holes on left edges and minor soiling. In vintage very good condition. **\$400 - \$600**



**309. Ronald Colman "George Apley" costume sketch by illustrator Mark Miller for costume designer Rene Hubert for *The Late George Apley*.** (Warner Bros., 1944) Vintage original production sketch accomplished in pencil and gouache on 10 x 14 in. artists' board. Signed "Mark Miller" beneath. Retaining notation and TCF-Fox Studio men's wardrobe dept. stamp on the verso. Exhibiting minor age and soiling, some handling. In vintage very good to fine condition **\$300 - \$500**



**307. Hedy Lamarr "Jenny Hagar" costume sketch by Natalie Visart for Elois Janssen for *The Strange Woman*.** (Hunt Stromberg Prod., 1946) Vintage original sketch accomplished in pencil and ink wash on 19 x 22 in. vellum leaf. The vellum is stapled at the top to a backing paper. With a transfer bleed on the verso of the backing paper from another sketch, but not affecting the principle artwork. Unsigned. Exhibiting edge wear, creasing, minor corner tearing, typical production handling, minor soiling and rippling. In vintage very good condition. **\$300 - \$500**



**310. Eve Arden "Madam de Talavera" costume sketch by Yvonne Wood from *Song of Scheherazade*.** (Universal Pictures, 1974) Vintage original costume sketch accomplished in pencil and gouache on 15 x 20 in. artists' board. Signed "Yvonne Wood" beneath art. With notation and detail sketch in the right border. Retaining fabric swatch in upper left border. Exhibiting border toning from previous matte, minor soiling, and soft corners. In vintage very good condition. **\$400 - \$600**



**308. Constance Moore "Belle Malone" costume sketch by Adele Palmer from *In Old Sacramento*.** (Republic Pictures, 1946) Vintage original sketch accomplished in pencil and gouache on 11.5 x 15.5 in. blue artists' leaf visible through 16 x 20 in. matte. Unsigned. With notation in the blank borders. Tape remnants on the verso. Exhibiting wrinkling from medium, and a 1-in. tear at the bottom edge not affecting artwork. In vintage very good condition. **\$400 - \$600**



**311. "Spanish Court Lady" costume sketch by Marjorie Best for *The Adventures of Don Juan*.** (Warner Bros., 1948) Vintage original production sketch accomplished in pencil and gouache on 9 x 12 in. artists vellum. Signed "M.O. Best" beneath art and notation upper right. Exhibiting age and handling with wrinkling around subject from medium. In vintage very good condition. **\$300 - \$500**







**312. "Dancers" pair of costume sketches by Mary Grant for *Up in Central Park*.** (Universal, 1948) Vintage original (2) costume sketches accomplished in pencil and gouache on approx. 14 x 22.5 in. heavy artists' leaf. Both signed "Mary Grant" bottom right corner. Both retain pencil notations and detail snipes affixed to the verso. Exhibiting wrinkling, age, wear and minor soiling. In vintage very good condition. **\$300 - \$500**

**315. Hedy Lamarr "Lily Dalbray" costume design by Edith Head from *My Favorite Spy*.** (Paramount, 1955) Vintage original sketch accomplished in pencil, gouache, and ink on 14.5 x 23 in. artists' heavy paper leaf. Studio stamp on the verso, handwritten with production specks including, "Miss Lamarr" and "My Favorite Spy". Unsigned. With pencil writing and rough detail sketches in the borders and on the verso. Exhibiting edge wear, corner bumping, production handling and soiling. In vintage very good condition. **\$1,000 - \$1,500**



**313. Hedy Lemarr "Delilah" costume sketch for *Samson and Delilah*.** (Paramount, 1950) Vintage original costume sketch accomplished in pencil and gouache on 12 x 18 in. trimmed artists' leaf. Signed "Elois Jenssen". Exhibiting water staining upper and right border, production soiling and age, even toning, and light curling to edges. The image remains spectacularly bold and beautiful. In vintage very good condition. **\$600 - \$800**



**316. Gregory Peck "David" and Leo Pessin costume sketch by Edward Stevenson for *David and Bathsheba*.** (Twentieth Century Fox, 1951) Vintage original set of (2) sketches accomplished in pencil and gouache approx. on 15 x 20 in. artists' board. Both unsigned. With pencil notations in the blank borders. Both exhibit soiling, age, production handling, pin and staple holes in edges not affecting artwork. Both remain in vintage very good condition. **\$300 - \$500**

**314. Cecil Beaton signed costume sketch.** (ca. 1920s-1940s) Vintage original costume sketch accomplished in pencil and oil pastel on 13 x 19.5 in. artists' leaf. Signed "Beaton". With faint pencil notations lower edge, including the name "Louise". Exhibiting production handling and age, bottom wrinkling and staple holes not affecting art. In vintage very good condition. **\$1,000 - \$1,500**



**317. Lucille Ball costume sketch by Elois Jenssen.** (ca. 1950s-1960s) Vintage original costume sketch accomplished in pencil and gouache on 12 x 18 in. trimmed artists' leaf. Signed "Elois Jenssen". Exhibiting water staining upper and right border, minor corner loss to lower right corner, production soiling and age. In vintage very good condition. **\$800 - \$1,200**







**318. Lucille Ball "Lucy" costume sketch by Elois Jenssen for *I Love Lucy*, Episode: "Lucy and Ethel Buy the Same Dress".** (Desilu, 1953) Vintage original sketch accomplished in pencil, pen and gouache on 11 x 17 in. artists vellum visible through 18 x 23.5 in. mat. Bearing the artist's signature stamp beneath art. With pencil notation in margins. Exhibiting even toning, age, wrinkling from medium, and minor soiling. In vintage very good to fine condition. **\$3,000 - \$5,000**

**319. Costume sketch attributed to Vivian Vance as "Ethel Mertz" by Elois Jenssen from *I Love Lucy*.** (Desilu, 1951-1957) Vintage original sketch accomplished in pencil and gouache on 17 x 21 in. vellum leaf. Signed by the artist in the lower right and bearing the Costume Designer's Guild inkstamp on the left. Exhibiting toning from previous framing, edge wear, chipping, 1 in. tear in the lower right corner not affecting artwork. In vintage very good condition. **\$400 - \$600**



**320. Ruth Warwick (replaced by Miriam Hopkins) "Julie Hurstwood" costume sketch by Edith Head for *Carrie*.** (Paramount, 1952) Vintage original sketch accomplished in pencil and ink on 14.5 x 22.25 in. artists' leaf. The director has signed off in pencil on the lower right, "W Wyler". Studio stamp on the verso, handwritten with production specs including, "Miss Warwick" and "Replaced by Miriam Hopkins". Unsigned. Exhibiting edge wear, minor corner bending, typical production handling, and minor soiling. In vintage very good condition. **\$300 - \$500**



**321. Dorothy Lamour "Princess Lala" costume sketch by Pat Barto for Edith Head from *Road to Bali*.** (Paramount, 1952) Vintage original costume sketch accomplished in pencil and gouache on 11.25 x 15.25 in. artists' leaf visible through 20 x 25 in. mat. With pencil notation in the margins and signed by the artist "Pat Barto" in the lower right. Exhibiting age, handling and minor soiling. In vintage very good condition. **\$400 - \$600**



**322. Nanette Fabray "Lily Marton" costume sketch by Mary Ann Nyberg for *The Band Wagon*.** (MGM, 1953) Vintage original sketch accomplished in pencil and watercolor on 15 x 20 in. artists' board. Unsigned. Pencil notation in the margins and fabric swatches stapled to the upper left edge. Studio stamp and pencil specs on the verso. Highly visible featured in the "Louisiana Hayride" production number. Exhibiting minor handling, bumped corners, light soiling and age. In vintage fine condition. **\$600 - \$800**





**323. Norma Koch costume sketch for an unidentified production.** (ca. 1950s–1960s) Vintage original sketch accomplished in gouache on 16 x 20 in. tan artists' board. Unsigned. Possibly of Sara Montiel as "Nina" from Vera Cruz (United Artists, 1954). Exhibiting typical production handling and minor soiling. Staple holes on each outer edge. In vintage very good to fine condition. **\$300 - \$500**



**326. Grace Kelly "Frances Stevens" costume sketch by Edith Head for *To Catch a Thief*.** (Paramount, 1955) Vintage original sketch accomplished in pencil, ink and gouache on 14 x 17 in. artists paper leaf torn from a ring binder. With additional unfinished pencil sketches in the borders. Unsigned.



Exhibiting edge wear and tears, minor corner bending, typical production handling and minor soiling. In vintage very good condition. **\$1,000 - \$1,500**



**324. John L. Jensen collection of (20+) costume sketches from various films and television productions featuring Bing Crosby, Bob Hope, Danny Kaye, and more.** (ca. 1940s–1950s) Vintage original collection of (20+) costume design sketches by the legendary John L. Jensen accomplished in pencil, gouache, and ink on 15 x 20 in. artists' boards, including (19) from *Road to Bali* with 2–Bing Crosby as "George Cochran", 4–Bob Hope as "Harold Gridley", 1–Chadwick, 4–Prince Ken Arok as "Mervyn Vye", 1–Royal Piper, 1–Aborigine, 1–Traditional Balinese Costume, and 5–fearsome deity costumes, (13) from *Here Come the Girls* with 3–Bob Hope "Stanley Snodgrass", 5–Tony Martin as "Allen Trent", 3–circus performers, and 2–gaucho dancers, and (2) Bob Hope as "Casanova" from *Casanova's Big Night*. Also includes 1–sketch of Danny Kaye as "Romeo" in period garb. With handwritten production notes in margins and signed, "John Jensen". Also includes (1) 125+page hardbound book of printed storyboards from *The Great Bank Robbery*, as drawn by Jensen. Exhibiting production handling, light soiling, and minor toning. In vintage very good to fine condition. **\$800 - \$1,200**



**325. Grace Kelly "Frances Stevens" costume sketch by Edith Head for *To Catch a Thief*.** (Paramount, 1955) Vintage original sketch accomplished in pencil and gouache on 14 x 17 in. artists' leaf. Signed "Edith Head" bottom right. With "Grace Kelly" in pencil above. Exhibiting some edge wear, age and soft corners. In vintage very good condition. **\$3,000 - \$5,000**



**327. Grace Kelly "Frances Stevens" costume sketch by Edith Head for *To Catch a Thief*.** (Paramount, 1955) Vintage original sketch accomplished in pencil and gouache on 14 x 17 in. artists' leaf. Signed "Edith Head" bottom right. With "Grace Kelly" in pencil above. Exhibiting some edge wear, age and soft corners. Small, marginal tears not affecting the artwork. In vintage very good condition. **\$3,000 - \$5,000**







**328. Brigitte Auber "Danielle Foussard" by Edith Head from *To Catch a Thief*.** (Paramount, 1955) Vintage original sketch accomplished in pencil, gouache, and ink on 14 x 17 in. artists' leaf. Signed, "Edith Head" in the lower right beneath image. Exhibiting edge wear, creasing, minor corner loss, typical production handling, and minor soiling. In vintage very good condition. **\$800 - \$1,200**



**329. Doris Day "Josephine Conway McKenna" costume sketch by Edith Head for *The Man Who Knew Too Much*.** (Paramount, 1956) Vintage original sketch accomplished in pencil and gouache on 14 x 16.25 in. artists' leaf. Signed "Edith Head" bottom right. With "Doris Day" above. Exhibiting some edge wear, age, wrinkling and soft corners. In vintage very good condition. **\$3,000 - \$5,000**



**330. Harem Girl costume by Tom Keogh for *Kismet*.** (MGM, 1955) Vintage original sketch accomplished in pencil, ink, and gouache on 14 x 23 in. heavy artists' leaf. Signed by the artist "Tom Keogh" beneath the art, for costume designer Tony Duquette for MGM's costume spectacle, *Kismet*. Exhibiting edge toning, water staining, light soiling, and handling. In vintage good to very good condition. **\$200 - \$300**



**331. Rock Hudson "Bick" costume sketch designed by Marjorie Best for *Giant*.** (Warner Bros., 1956) Vintage original sketch accomplished in pencil and gouache, on 7 x 9.25 in. artists' leaf visible though 12.25 x 19.25 in. gray paper mat and tipped to 18 x 24 in. backing board. With production information written in pencil in the borders of the sketch and on the paper mat. Signed "M. Best" at the lower right of the character and OK'd by "G.S." (Director George Stevens) in the lower left. Includes a wool swatch of pants fabric stapled in the upper right of the mat. Exhibiting production wear, creasing, production handling and minor soiling. In vintage very good condition. **\$800 - \$1,200**



**332. Patti Page costume sketches by Donn Fischer for *The Big Record*.** (CBS 1957-1958)

Vintage original collection of (5) costume sketches accomplished in pencil and gouache ranging in size from 13 x 18.25 in. to 13 x 20 in. gray artist paper leaves. With a few pencil notes and sketches in margins. Exhibiting production handling, edge wear and minor tears, pin and staple holes, and light soiling. All sketches in very good to fine condition. **\$200 - \$300**





**333. *The Buccaneer* (2) military costume sketches by Ralph Jester.** (Paramount, 1958) Vintage original (2) sketches accomplished in pencil, ink and gouache with (1) on 13 x 16 in. artists' leaf and (1) on 16.5 x 13.5 artists' board. Both signed lower right "Ralph Jester". With pencil notations in blank borders. Studio stamps and notations on the verso. Exhibiting even toning, handling, some staple and pinholes, and soft corners. In vintage very good to fine condition. **\$200 - \$300**



**334. Sophia Loren (18+) costume sheets with photographs for productions including *Houseboat* and *Black Orchid*.** (ca. 1950s) Vintage original (8) printed 8.5 x 11 in. 3-hole punched production sheets with handwritten costume notes and (18) gelatin silver 4 x 5 in. costume continuity photographs affixed by pins through borders. The photos show Loren in several productions in character and costume in dressing rooms, on sets and locations. With some fabric swatches affixed. Exhibiting production handling and age. In vintage good to very good condition. **\$200 - \$300**



**335. Kim Novak "Madeleine Elster / Judy Barton" costume sketch by Edith Head for *Vertigo*.** (Paramount, 1958) Vintage original sketch accomplished in pencil, gouache, and ink on 13 x 17 in. artists' leaf. Unsigned. Exhibiting edge wear, creasing, minor corner bending, typical production handling, and minor soiling. In vintage very good condition. **\$1,000 - \$1,500**



**336. Yul Brynner "Dmitri Karamazov" costume sketch by Walter Plunkett for *The Brothers Karamazov*.** (MGM, 1958) Vintage original costume sketch accomplished in pencil and gouache on 15 x 20 in. trimmed artists' board. Unsigned. Studio stamp on the verso and signed "Walter Plunkett", and sketch by "Elaine Owen". Fabric swatch stapled to upper left corner. Exhibiting production soiling and age, even toning, with one pinhole at top center border. In vintage very good condition. **\$600 - \$800**



**337. Kim Novak "Madeleine Elster / Judy Barton" costume sketch by Edith Head for *Vertigo*.** (Paramount, 1958) Vintage original sketch accomplished in pencil and gouache on 13 x 17 in. artists' leaf. With production information handwritten in pencil in the upper right border. Unsigned. Exhibiting handling, age, soiling, wrinkling and some tears in the edges not affecting the artwork. In vintage very good condition. **\$1,500 - \$2,000**



**338. Charlton Heston "Ben Hur" costume sketch for Ben-Hur.** (MGM, 1959) Vintage original costume sketch accomplished in pencil and gouache on 12 x 16 in. artists' board. Sketch attributed to Valles for costume designer Elizabeth Haffenden. Signed "Valles" bottom right. Exhibiting minor age and handling with slightly soft corners. In vintage fine condition. **\$1,000 - \$1,500**



**341. Sam Jaffe "Simonides" costume sketch for Ben-Hur.** (MGM, 1959) Vintage original costume sketch accomplished in pencil and gouache on 12.5 x 16.25 in. artists vellum leaf tipped to backing board. Signed "Elizabeth Haffenden 1957" bottom right. With pencil notations right border and (7) fabric swatches, with 1-only fabric remnants. Exhibiting wrinkling and bubbling, soft corners, age and soiling. In vintage good to very good condition. **\$400 - \$600**



**339. Charlton Heston "Ben-Hur" costume sketch by Elizabeth Haffenden for Ben-Hur.** (MGM, 1959) Vintage original sketch accomplished in pencil and gouache on 12.75 x 16.75 in. artists' board. With pencil notation in the borders and fabric swatches stapled to the upper left and lower left. Additional detail pencil sketch in the left border. Studio date stamp, "15 Nov. 1957" and other handwritten specs and some cellophane tape on the verso. Exhibiting production wear, surface wrinkling, and minor soiling not affecting the artwork. In vintage very good condition. **\$1,000 - \$1,500**



**342. John Wayne "Sheriff John T. Chance" costume sketch for Rio Bravo.** (Warner Bros, 1959) Vintage original costume sketch accomplished in pencil oil pastel and gouache on 13.5 x 20 in. artists' board. Unsigned. Attributed to Marjorie Best. Retaining previous auction sticker lower right. Exhibiting minor edge toning, pinholes to upper left corners, age and minor handling. In vintage very good to fine condition. **\$800 - \$1,200**



**340. Hugh Griffith "Sheik Ildirim" costume sketch for Ben-Hur.** (MGM, 1959) Vintage original costume sketch accomplished in pencil and gouache on 12.5 x 17 in. artists' vellum leaf tipped to backing board. Signed "Elizabeth Haffenden 1957" bottom right. With pencil notations right border and (9) fabric swatches. Retaining foam core backing board affixed for previous display. Exhibiting wrinkling, soft corners, age and minor soiling. In vintage very good condition. **\$400 - \$600**



**343. Audrey Hepburn "Sister Luke" costume sketch by Orry-Kelly for The Nun's Story.** (Warner Bros., 1959) Vintage original sketch accomplished in pencil and gouache on 13.5 x 17 in. artists' vellum. With pencil notation, "Gabrielle, 1928" in the upper left corner.

This sketch is featured in the book *Creating the Illusion: A Fashionable History of Hollywood Costume Designers* by Jorgensen and Scoggins. Exhibiting minor age, wear and toning. With a 1/2 in. tear at the upper left edge and mild toning around the border from previous display. In vintage very good condition. **\$1,000 - \$1,500**







**344. Elizabeth Taylor "Catherine Holly" bathing suit costume sketch by Joan Ellacott for *Suddenly, Last Summer*.** (Columbia, 1959) Vintage original sketch accomplished in pencil and gouache on 11 x 15.25 in. artists' leaf tipped to 12 x 16.25 in. black backing paper. With production information handwritten in pencil in the borders. Signed by the artist below the art. Retaining a fabric swatch stapled to the left border. Exhibiting minor handling and age. In vintage very good to fine condition. **\$3,000 - \$5,000**



**345. Rosalind Russell "Dr. Lane" costume sketch by Howard Shoup for *She Wouldn't Say Yes*.** (Columbia, 1945) Vintage original sketch accomplished in gouache on 16 x 20 in. tan artists' board. Unsigned. Howard Shoup was well known for his movie gowns and wedding dresses. Exhibiting typical production handling, bumped corners, edge wear, chipping and minor soiling. In vintage very good condition. **\$300 - \$500**

**346. Charles Le Maire costume sketch attributed to *The Story of Ruth*.** (TCF, 1960) Vintage original sketch accomplished in pencil and watercolor on 10 x 12 in. artists' leaf tipped to 16 x 20 in. backing board. Signed "LeMaire '53" beneath image. Pencil notations. Exhibiting handling, age, edge toning, and minor soiling. In vintage good to very good condition. **\$300 - \$500**



**347. Marlene Dietrich personal fashion design sketch by Donfeld.** (1967) Vintage original sketch accomplished in pencil and acrylics on 15 x 20 in. handwritten in pencil in the upper left, "Marlene Dietrich, Personal, 1967" and signed by the artist in the lower right. Retaining the paper overleaf protector. Tipped to the verso is the typed personal account of Donfeld's friendship with Dietrich. Exhibiting some light bumped corners. In vintage fine condition. **\$300 - \$500**



**348. Sandra Dee "Chantal Stacy" costume sketch by Jean-Louis for *If A Man Answers*.** (Universal, 1962) Vintage original costume sketch accomplished in pencil, ink and gouache on 15 x 20 in. artists' board. Signed "Jean-Louis" beneath art. With large fabric swatch stapled on the recto, and Sandra Dee 8 x 10 in. gelatin silver single-weight photograph in plastic sheath taped to the verso. Exhibiting minor edge wear and soft corners. In vintage very good to fine condition. **\$400 - \$600**



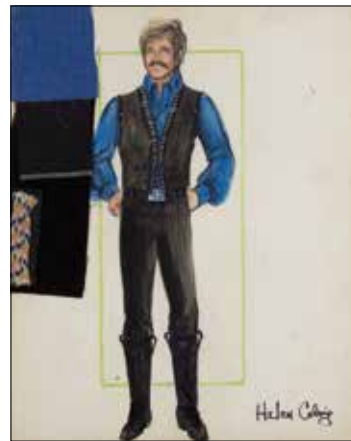




**349. Audrey Hepburn "Holly Golightly" costume plot sketches by Edith Head (with Hubert de Givenchy) for *Breakfast at Tiffany's*.** (Paramount, 1961) Vintage original 12-individual approx. 4.5 x 6 in. costume sketches accomplished in pencil and gouache on a single 20 x 21 in. artists' board. Highlighting costume changes (notated in pencil below the art) for each scene the costumes would be featured in. Unsigned. Attributed to the film's costume designer, Edith Head, with influence and participation from fashion icon Givenchy. The bottom of the board has been unevenly trimmed and the verso exhibits paper loss, but none that breaches the recto. Exhibiting age, wear and light soiling. In vintage very good condition. **\$4,000 - \$6,000**



**350. Edith Head vintage costume sketch of Judy Garland as "Jenny" in *I Could Go on Singing*.** (United Artists, 1963) Vintage original sketch accomplished in pencil, gouache, and ink on 14 x 17 in. artists' leaf. Handwritten, "Garland" with notes in the upper right border and signed, "Edith Head" in the lower left beneath image. Exhibiting edge wear, creasing, upper right corner loss, typical production handling, and minor soiling. In vintage very good to fine condition. **\$1,500 - \$2,500**



**351. Doug McClure "Trampas" costume sketches by Helen Colvig for *The Virginian*.** (NBC, 1962-1971) Vintage original set of (2) costume sketches Accomplished in pencil and gouache on 15 x 19 in. artist board. Fabric swatches attached. Artist's signature on both sketches, lower right beneath image. Exhibiting minor age and soiling. In very good condition. **\$200 - \$300**



**352. Lana Turner "Melanie" (18+) costume sheets with photographs for *Who's Got the Action?*** (Paramount, 1962) Vintage original (5) printed 8.5 x 11 in. 3-hole punched production sheets with handwritten costume notes and (5) gelatin silver 4 x 5 in. costume continuity photographs affixed by pins through borders. The photos show Turner in character and costume in dressing rooms, on sets and locations. Includes a 10-page 9.5 x 14 in. carbon copy costume cost breakdown. Exhibiting production handling and age. In vintage good to very good condition. **\$200 - \$300**





**353. Pair of Edith Head sketches of Janet Leigh from *Wives and Lovers*.** (Paramount, 1963) Vintage original set of (2) costume sketches accomplished in pencil ink and gouache, including (1) 14 x 16.75 in. artists' leaf, and (1) 13.75 x 16 in. artists' board. Sketch on leaf is signed "Edith Head" lower right, other is unsigned. Both with notation and other detail set piece sketches in the border. Exhibiting production wear, minor soiling and handling. In vintage very good condition. **\$400 - \$600**



**356. Shirley McClaine "Louisa May Foster" costume sketch by Edith Head for *What a Way to Go*.** (TCF, 1964) Vintage original sketch accomplished in pencil and gouache on 14 x 17 in. artists' leaf. Exhibiting some edge wear, age and soft corners. Small breach left center. In vintage very good condition. **\$600 - \$800**



**354. Mary Peach "Victoria Caldwell" costume design sketch from *A Gathering of Eagles*.** (Universal, 1963) Vintage original costume sketch accomplished in pencil and gouache on 13 x 20.25 in heavy artists' leaf. With secondary sketch and notations in the margins. Unsigned. Exhibiting age, handling and some soiling. In vintage very good condition. **\$400 - \$600**



**357. Doris Day "Judy" costume sketch by Jean-Louis for *Send Me No Flowers*.** (Universal, 1964) Vintage original sketch accomplished in pencil and gouache on 15 x 20 in. artists' board. Signed by the artist below art. Exhibiting minor handling, minor soft corners, upper edge staple holes and age. In vintage fine condition. **\$600 - \$800**



**355. Debbie Reynolds "Mary" costume sketch by William Travilla for *Mary, Mary*.** (Warner Bros., 1964) Vintage original sketch accomplished in pencil and gouache on 13 x 20 in. artists' board. Signed "Travilla" beneath the art. With pencil notations in the margins. Exhibiting minor edge toning, light soiling and handling. In vintage fine condition. **\$400 - \$600**



**358. Sophia Loren "Lady L" costume sketch by Orry Kelly for *Lady L*.** (MGM, 1965) Vintage original sketch accomplished in pencil, pen and gouache on 11 x 15 in. artists vellum visible through 16 x 20 in. mat. Bearing the artist's signature bottom border. With pencil notation in blank borders. Exhibiting age, wrinkling from medium, some marginal tears not affecting artwork. In vintage good to very good condition. **\$1,500 - \$2,000**





**359. Dany Saval  
"Jacqueline Grioux"  
costume sketch by  
Edith Head from  
*Boeing, Boeing*.**

(Paramount, 1965) Vintage original sketch accomplished in pencil and gouache on 11.25 x 14.5 in. artist's cardstock. Unsigned. With notation and detail pencil sketch in the borders. Retaining gingham fabric swatch stapled to the upper left corner. Exhibiting age, minor toning and soiling, with some uneven edge trimming. In vintage very good condition.  
**\$300 - \$500**



**362. Elke Sommer "Kay Bergdahl" pair of costume sketches by Edith Head for *The Oscar*.** (Paramount, 1966) Vintage original costume sketch accomplished in oil pastel on 15 x 20 in. artists' board. Signed "R. Fletcher" in the lower right beneath art. With notation and additional detail in the borders. Exhibiting smudging, soiling, production handling, some moisture staining along lower edge not affecting artwork. In vintage very good condition. **\$600 - \$800**



**360. Gina Lollobrigida "Toni Vincente" costume sketch by Jean-Louis from *Strange Bedfellows*.** (Universal Pictures, 1965) Vintage original costume sketch accomplished in pencil ink and gouache on 15 x 20 in. artists' board. Signed "Jean-Louis" beneath art. With finished detail sketch and unfinished detail sketch in the right blank border. Retaining Jean-Louis INC inkstamp on the verso. Exhibiting minor toning and very minor soiling. In vintage very good to fine condition.  
**\$400 - \$600**



**363. Lana Turner "Holly Parker" Jean-Louis costume sketch for *Madame X*.** (Universal, 1966) Vintage original sketch accomplished in pencil and gouache on 15 x 20 in. artists' board. Signed by the artist below art. Fabric swatch stapled to the upper right edge. The dress was ultimately changed based on the pen notes



in the margins of this sketch. Turner wanted a lower-cut dress, so the same fabric was used, but in black. Exhibiting minor handling, mildly bumped corners, and age. In vintage fine condition. **\$800 - \$1,200**



**361. Chinese Civilian costume sketches by Theodora Van Runkle for *The Sand Pebbles*.** (Twentieth Century Fox, 1966) Vintage original collection of (4) costume sketches accomplished in pencil and gouache on 10 x 15 in. artists' board. (3) initialed "TVR" beneath art. With notations and additional detail in pencil recto and verso. Exhibiting mild soiling, minor corner bumping, production handling, and some toning along lower edge, not affecting artwork. In vintage very good to fine condition.  
**\$600 - \$800**



**364. Estelle Parsons as "Blanche" triple costume sketch by Theodora Van Runkle for *Bonnie and Clyde*.** (Warner Bros., 1967) Vintage original triple costume sketch accomplished in pencil and gouache on 20 x 15 in. artists' board with "BLANCHE" handwritten in ink top right, and "TVR" within and below art to the right. Exhibiting even toning from previous framing, minor age and handling. In vintage good to very good condition. **\$600 - \$800**



**365. Cecil Beaton costume sketch for a background player in *On a Clear Day You Can See Forever*.**

(Paramount, 1970)

Vintage original sketch accomplished in pencil and gouache on 10.75 x 14.5 in. green artists' leaf. With pencil notation in the borders and signed, "Beaton" to the right of art. Description of materials written in pen on the verso. Exhibiting production wear, staple holes and minor soiling not affecting the artwork. In vintage very good condition. **\$400 - \$600**



**368. Jane Fonda "Jane Harper" costume sketch by Donfeld for *Fun With Dick and Jane*.**

(Columbia, 1977) Vintage original sketch accomplished in pencil and gouache on 16 x 20 in. artists' board. Inscribed with production information on the right side border and signed by the artist on the right beside art. Retaining pinholes in each corner. In vintage fine condition. **\$600 - \$800**



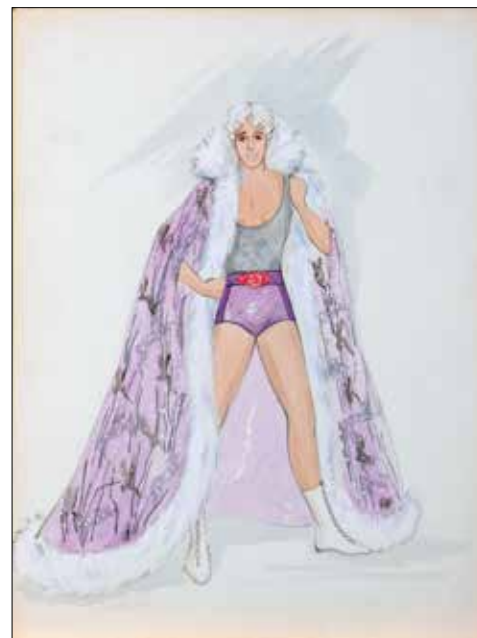
**366. Ann-Margaret "Bobbie" costume sketch by Anthea Sylbert for *Carnal Knowledge*.**

(AVCO, 1971) Vintage original sketch accomplished in pencil and gouache on 15 x 20 in. artists' board. Signed by the costume designer below art. Actual artwork attributed to Pauline Annon. With detail sketch at left of primary and and fabric swatch stapled to the upper right. Exhibiting minor handling, minor soft corners, light soiling and age. In vintage fine condition. **\$800 - \$1,200**



**369. Henry Winkler "Andy Schmidt" costume sketch by Moss Mabry for *The One and Only*.**

(Columbia, 1959) Vintage original sketch accomplished in pencil and gouache on 15 x 20 in. artists' board. Unsigned. Exhibiting minor handling, minor soft corners and age. In vintage fine condition. **\$300 - \$500**



**367. Jo Anne Meredith "Marie" (2) costume sketches by Edith Head for *The Don is Dead*.**

(Universal, 1973) Vintage original set of (2) sketches accomplished in pencil and watercolor on 9 x 11.75 in. artists vellum stapled to backing leaf. Both unsigned. With pencil notations in the borders. One exhibits paper wrinkling from medium. Both exhibit age, production handling, staple holes and minor marginal tears. In vintage very good to fine condition. **\$200 - \$300**

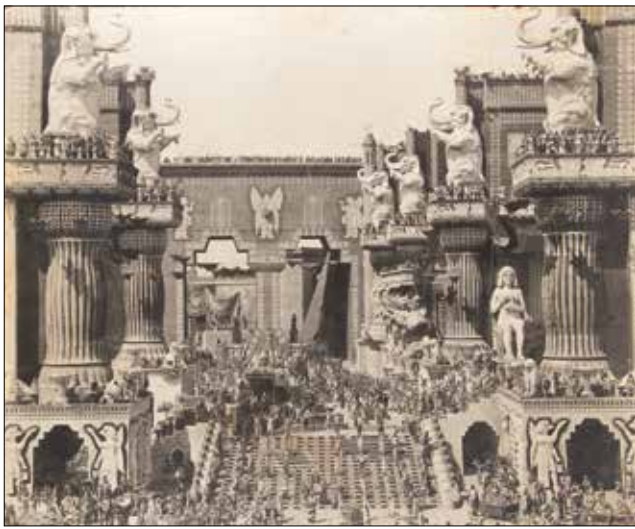


**370. Polly Bergen "Rhoda Henry" costume sketch by Robert Fletcher for *The Winds of War*.**

(Paramount, 1983) Vintage original costume sketch accomplished in pencil and gouache on 14 x 16.75 in. artists' leaf. Signed "R Fletcher" to lower right of art. With notation in the upper right border. Studio stamp and pencil specs on the verso. Exhibiting production handling, wrinkling staple holes on left edges and minor soiling. In vintage very good condition. **\$300 - \$500**







**371. Monumental photograph of "Prince Belshazzar's" Palace from D. W. Griffith's *Intolerance*.** (Triangle, 1916) Vintage original over size black and white photograph measuring 48 x 39.5 in. and mounted to Masonite board. A monumental image of one of the most elaborate sets ever created for a Hollywood movie. Exhibiting age, even toning and soiling. In vintage fair to good condition. **\$600 - \$800**



**372. Folies Bergere costume design for "Blonde and Brunette" by Dany.** (ca. 1920s) Vintage original costume design painting accomplished in pencil, ink, metallic paint and gouache on 19 x 12 in. artists' board visible through 24 x 18 in. deco-style cut mat. Signed in the lower right border of art, "Dany". Exhibiting age, even minor toning and handling. Originally from the archives of the Folies Bergere. *Provenance:* Sotheby Parke Bernet, Los Angeles, June, 30, 1981. Lot 441. **\$200 - \$300**

**373. Fashionista Peggy Hamilton personal career scrapbook with (90+) photographs.** (ca. 1925)

Offered here is legendary haute couture designer Peggy Hamilton's personal period-assembled career scrapbook filled with (90+) vintage original gelatin approx. 8 x 10 in. single and double-weight custom photographs (some trimmed for formatting) of Hamilton herself modeling her creations and her unique styling. Highlights include the first known fashion show in the air in a primitive 1920s airplane, the "Biltmore" gown (now on display in the iconic hotel's lobby), meeting fashion and style icon Erté, poses with her huge expensive motor car and pet leopard (!) Olga, promenading at Deauville, France, etc. Peggy Hamilton began work as a fashion designer in New York City in the 1910s and followed the film industry's move to the West Coast where she was the costume designer for Triangle Films. For a number of years Hamilton wrote a fashion column for *The Los Angeles Times* before going on to host a radio program on the same topic. She hosted numerous fashion shows at the Biltmore Hotel featuring designs from Hollywood's costume designers as well as ready to wear items and used her socialite status to show off her own sartorial prowess. Peggy Hamilton sought to make LA and Hollywood a fashion hub on par with New York, London, and Paris and was quoted as saying Los Angeles was the "Paris of America." This scrapbook provides a unique time-capsule look into the naissance and absolute height of haute couture on the West coast. Leather covers are present though dry and crumbling; all photos remain in very good original condition though are corner-pasted to scrapbook pages, some of which include Hamilton's personal notes and anecdotes. **\$400 - \$600**



**374. Harold Lloyd personal (14) early portrait photographs.**

(Various Studios, 1910s-1920s) Collection of (14) gelatin silver single- and double-weight glossy and matte photographs ranging in size from 7.4 x 9.5 in. to 8 x 10 in. by Photoplayers Studio and Gene Kornman. With 13-retaining credit stamp on the verso. Includes some duplicate images. Exhibiting toning, silvering, creasing, and general handling. Most in good to very good condition. **\$200 - \$300**



**375. Harold Lloyd personal (20+) photographs from *Girl Shy*.** (Pathé, 1924) Collection of (20+) vintage original gelatin silver single-weight glossy photographs ranging in size from 8 x 9.75 in. to 8 x 10 in. by Gene Kornman. A few retaining credit stamp on the verso and several with handwritten notes for retouching, most often concerning visibility of the prosthetic glove concealing Lloyd's missing finger. Some duplicate images. Exhibiting some toning, tears, creasing, and surface loss. Most in vintage good to very good condition. **\$200 - \$300**





**376. Harold Lloyd personal (20+) photographs from *The Freshman*.** (Pathé, 1925) Collection of (20+) vintage original gelatin silver single-weight glossy photographs ranging in size from 8 x 9.75 in. to 8 x 10 in. Including scenes, behind-the-scenes solo and cast portraits, and shots of publicity displays. Includes a few duplicate images. Exhibiting tears, toning, creasing, and handling. Most in vintage good to very good condition. **\$200 - \$300**

**377. Harold Lloyd personal (30+) photographs from *Speedy*.**

(Paramount, 1928)

Collection of (30+) vintage original gelatin silver approx. 8 x 10 in. single-



weight glossy photographs. Including portraits and scenes for the silent comedy classic. Includes a few duplicate images. Exhibiting tears, toning, creasing, and handling. Most in vintage good to very good condition. **\$200 - \$300**

**378. Harold Lloyd personal (40+) photographs from *Feet First*.**

(Paramount, 1930) Collection of (40+) vintage original gelatin silver approx. 8 x 10 in. single-weight glossy photographs by Gene Kornman. Most retaining credit stamp on the verso.



Featuring production portraits and scenes from the film, including a harrowing sequence of Lloyd performing a dangerous stunt on a window washer scaffold hanging off the side of a building high above the city street. Includes a few duplicate images. Exhibiting some light toning, corner creasing, tears, and handling. In vintage good to very good condition. **\$200 - \$300**



**379. Harold Lloyd personal (80+) film and family photographs.** (ca. 1900s-1960s) Collection of (80+) vintage original gelatin silver single- and double-weight glossy and matte photographs and cabinet cards ranging in size from 4 x 5 in. to 8 x 10 in. Including personal, publicity, and candid shots of Lloyd, scenes and promotional shots for *The Cat's-Paw* and *The Milky Way*, portraits of other stars and their films, family portraits, and more. Exhibiting some toning, creasing, tears, pinholes, corner and edge loss, and handling. Condition ranges widely, with the majority vintage good to very good. **\$200 - \$300**

**380. Harold Lloyd personal (30+) portrait, scene, and miscellaneous negatives.**

(Various Studios, 1920s-30s)

Collection of (30+) vintage nitrate approx. 8 x 10 in. negatives. Some bearing hand retouching. Depicting portraits of Lloyd, production shots, and more. Exhibiting some clouding and emulsion discoloration. Most in vintage good to very good condition. **\$200 - \$300**







**381. Harold Lloyd personal German 1932 oversize reissue poster for *Movie Crazy*.** (Paramount, 1932) Vintage original German 37.5 x 54 in. special oversize poster for the release of the Lloyd silent classic. Linen-backed but otherwise unrestored. Exhibiting toning at original folds and borders, paper loss at fold junctions, and general handling. In vintage good condition. **\$200 - \$300**



**382. Harold Lloyd personal German oversize poster for *The Cat's-Paw*.** (Fox, 1934) Vintage original German 37.5 x 56 in. special oversize poster for the first German release of the Lloyd comedy. Linen-backed but otherwise unrestored. Retaining original folds and exhibiting toning to borders and billing block, paper loss to folds, upper right corner and left and right borders. In vintage fair to good condition. **\$200 - \$300**



**383. Harold Lloyd "The Boy" sailor tunic from *A Sailor Made Man*.** (Hal Roach, 1921) Vintage original navy blue wool sailor's pullover tunic with traditional cracker jack back flap with embroidered stars, 3-stripe piping at the v-neck and on buttoning long sleeves. Left chest flap pocket with button closure. Retaining the faded manufacturer's interior label. Exhibiting age and wear. In vintage very good condition. **\$300 - \$500**



**384. Harold Lloyd personal Elks Lodge pocket watch and membership locket.** (ca. 1960s) Vintage original (2) personal Harold Lloyd Elks Lodge pieces including (1) coin silver pocket watch with 15-jewel movement (#2565705) manufactured by Illinois Watch Co. Springfield with case markings, "C.W.C. CO." and measuring 2 in. round with back of the case (#3540) featuring an inlaid standing golden elk and (1) 2.25 x 1 in. 14 karat gold hinged membership locket with beveled edges, filigree and an elk's head on the face, along with a blank monogram engraving plate. Interior features clips in the form of BP on the left and OE on the right for B.P.O.E: "Benevolent and Protective Order of Elks". Both exhibit age and wear. Watch mechanicals untested. In vintage very good condition. **\$400 - \$600**



**385. Harold Lloyd personal pocket watch, engraved key to Barclay Kitchen and 4 sheets of personal "Nobles of the Mystic Shrine" letterhead.** (ca. 1930s) Vintage original (3) personal Harold Lloyd items including (1) coin silver pocket watch manufactured by Elgin National Watch Co. with case markings "No.1 2514" and movement marks, "T.M. Avery, 415770", (1) cross-shaped fob brass key engraved on the fob face, "Harold Lloyd" and embossed on the verso, "Barclay Kitchen, Webster 7141" and (4) sheets of personal printed 8.5 x 11 in. "Nobles of the Mystic Shrine" letterhead with gold foil "Ancient Arabic Order" pyramid seal and Lloyd's name under the heading, "Office of the Imperial Outer Guard". Exhibiting age and wear. All in vintage very good to fine condition. **\$300 - \$500**





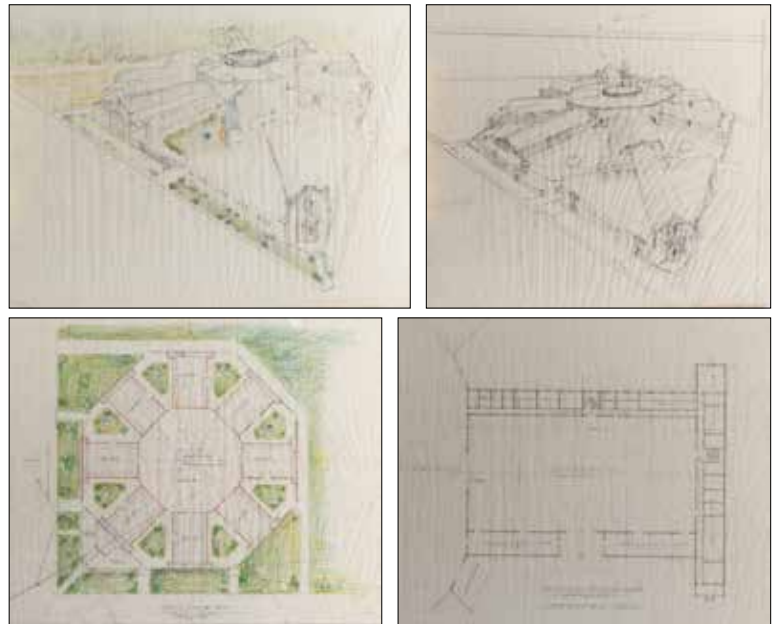
**386. Harold Lloyd personal monogrammed iridium platinum and diamond edged pocket watch with gold portrait locket.** (ca. 1920) Vintage original (2) personal precious Harold Lloyd items including (1) Swiss pocket watch manufactured by Merimont Watch Co. with case markings "A.W.C. Irid. Plat, 329495" and movement marks, "8 ADJ., 18 Jewels, 3391223". The Deco-style iridium platinum Tonneau shaped case is encrusted all around the edges with diamonds, including the edge of the triangular bow, which surrounds the crown consisting of a single pearl. Monogrammed in raised, diamond-encrusted letters, "HCL" on the verso and (1) 1.25 x 2 in. hinged 18k white gold locket, which opens to reveal beautifully detailed, miniature hand painted portraits in oils on bone of Lloyd's wife Mildred on one side and daughter Gloria facing. Also monogrammed in raised, diamond-encrusted letters, "HCL" on the verso. Watch runs but has not been tested for accuracy. Both exhibit age and wear. In vintage very good condition. **\$2,500 - \$3,000**



**387. Harold Lloyd pressbook for *Welcome Danger*.** (Paramount, 1929) Vintage original 12.25 x 178.25 in. oversize 26-page pressbook for Harold Lloyd in his first "talkie," *Welcome Danger*. Containing a multitude of poster, lobby card, press, PR ideas and other campaign images With spidering, chipping to center fold throughout and spine repaired with cellophane tape. In vintage good condition. **\$200 - \$300**



**388. Masonic Harold Lloyd form cigarette lighter.** (1927) Vintage original Crescent Shrine Temple Masonic lamp lighter manufactured by Frankart. Constructed of cast iron with black and red paint. Depicting comedy legend Harold Lloyd, who served as Imperial Potentate from 1949-1950, in signature glasses and a fez with Masonic symbol on the front. Lighting element on the top of the fez and operating button on the back of the neck. The lighter measures 6 x 4 x 4 in. and was created to commemorate the Imperial Council Session at the Crescent Temple in Trenton, New Jersey. Retaining original paint and recently rewired with period correct cloth cord and is functional. In vintage good condition. **\$400 - \$600**



**389. United Artists Studio 1920s (5) proposal architectural renderings attributed to Hollywoodland developer S.H. Woodruff.** (ca. 1920s) Vintage original (5) architectural drafts accomplished in graphite and colored pencil on artists' vellum ranging in size from 28 x 21 in. to 28 x 23.5 in. These renderings are attributed to real estate and land developer and self-proclaimed architect, S.H. Woodruff, who previously developed noteworthy projects like the city of Hollywoodland, which would later become Hollywood. Drafts include (2) overviews of the entire complex consisting of a central hub with spoke-like structures, (1) overview of the structure, and (2) interior floor plans. Exhibiting age, handling, edge wrinkling, edge wear and loss, folds from storage, and various pinholes and soiling. In overall vintage very good condition. **\$600 - \$800**



**390. "George: The Supreme Master of Magic" stage performance poster.**

(1924) Vintage original 26.5 x 40.25 in.

stone lithographic 1-sheet poster for the 1924 "Triumphant American Tour" of magician Grover G. George. Linen-backed, with minor retouching. George had made a name for himself on the stages of Cuba, Central and South America. Unfortunately, the "Supreme Master of Magic" characterization was not as widely endorsed in United States as it had been abroad, and he retired from show business to run a successful movie projector manufacturing concern in Sao Paulo, Brazil. Linen-backed with minor retouching. In vintage very good condition. **\$600 - \$800**



**391. Charlie Chaplin World Premiere program for *The Gold Rush*.**

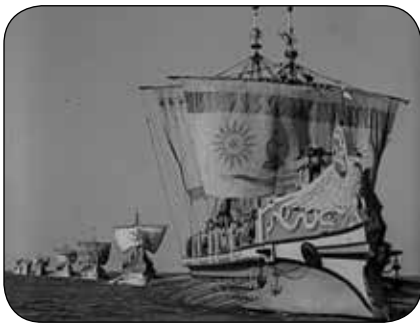
(United Artists, 1925) Vintage original 7.75 x 10.75 in. leather bound 26-page program with embossed black and gold images of Chaplin, gold nuggets, snowshoes, a dogsled team of Huskies and the text, "Program The Gold Rush, Grauman's Egyptian Theater, Hollywood, California".

Content includes ornate tissue loose endpapers and title page depicting Truckee, California, the Sierra town where the film was shot. Each page contains blue backgrounds with black and white photographic portraits of silent film luminaries Mary Pickford, Douglas Fairbanks, Marion Davies, Cecil B. DeMille, William S. Hart, Francis X. Bushman, Ramon Novarro, and others. Other Hollywood figures and companies contribute printed congratulations for the film. This program was handed out to VIPs at the Grauman's Egyptian Theater premiere of Charlie Chaplin's first major movie. Exhibiting some water damage and curling to covers and pages. In vintage good condition. **\$200 - \$300**



**392. Roman War Galley medium size model miniature visual effects galley from *Ben-Hur: A Tale of the Christ*.** (MGM, 1925/1959) Vintage original model miniature ship measuring 70 in. long x 12 in. tall x 16 in. wide. The central mast stands 34 in. tall. From the sea battle scenes in the early epic film. Created by master modelmaker Fred Niblo and crew at great studio expense and the ships were repurposed for the 1959 remake. Constructed from a variety of materials including copper, aluminum, steel and wood. Retaining prow embellishment details and 2-wooden masts. Ships like this were used leading up to and in the spectacular sea battle. At nearly a century old, this beautifully detailed and expertly studio finished model exhibits age, wear and some material loss. An example of Hollywood's finest miniature craft from one of history's most enduring stories and filmmaking's most epic achievements. In vintage good condition. This item is located in Ohio and special shipping arrangements will apply. **\$4,000 - \$6,000**





**393. Roman War Galley large size model miniature visual effects galley from *Ben-Hur: A Tale of the Christ*.** (MGM, 1925/1959) Vintage original model miniature ship measuring 105 in. long x 36 in. tall x 17.5 in. wide. The masts stand 49 in. tall and the hull depth is 15.5 in. From the sea battle scenes in the early epic film. Created by master modelmaker Fred Niblo and crew at great studio expense and the ships were repurposed for the 1959 remake. Constructed from a variety of materials including copper, aluminum, steel and wood. Retaining prow embellishment details and 2-wooden masts. Ships like this were used leading up to and in the spectacular sea battle. At nearly a century old, this beautifully detailed and expertly studio finished model exhibits age, wear and some material loss. An example of Hollywood's finest miniature craft from one of history's most enduring stories and filmmaking's most epic achievements. In vintage good condition. This item is located in Ohio and special shipping arrangements will apply. **\$6,000 - \$8,000**



**394. Grauman's Chinese Theatre steel punching head from construction of the Hollywood landmark.** (ca. 1926-1927) Vintage original punching form of cast metal measuring 3 in. round with a .75 in. hammering post central. Used in construction of the legendary Grauman's Chinese Theater. The tool consisted of pins or bolts on the bottom, which, when struck with a hammer to the post, would embed in the surface materials beneath. The punching post top would then be sheared off leaving pins flush and creating this ornate remnant. The face of the punching features raised letters reading, "Punching From Structural Steel - Grauman's Chinese Theater - Los Angeles - McClintic Marshall" and "EP&MC" on the bottom. The decorative nature of this cast off flashing demonstrates the same attention to detail and opulence Sid Grauman demanded of every nuance of his movie palaces. Exhibiting age and patina. In vintage very good condition. **\$300 - \$500**



**395. Academy Award-winning designer Carl Jules Weyl (17) iconic Los Angeles architectural photographs.** (ca. 1920s-40s) Collection of (17) vintage original gelatin silver single- and double-weight glossy photographs ranging in size 7.25 x 8.5 in. to 8 x 10 in. Nearly all retaining Mott, Dick Whittington, Rode, Winstead, and/or Stagg stamps on the verso. Depicting iconic Los Angeles architectural interiors and exteriors designed by Weyl, including rare period views of the Bendix building. Weyl went on to a prolific career in the film industry, working on *The Big Sleep*, *Casablanca*, and winning a "Best Art Direction" Oscar for *The Adventures of Robin Hood*. Exhibiting expected age and toning. In very good condition. **\$300 - \$500**







**396. Wallace Beery "Chuck Connors" jacket from *The Bowery*.** (20th Century, 1933) Vintage original green wool check tweed double-breasted jacket with notched lapels, 1-left breast pocket, 2-hip flap pockets, black velvet accents on cuffs and collar, and faux mother of pearl oversized button front closure. Retains internal "United Costumers, Inc." bias label handwritten, "Wallace Beery" in faded ink. Fully lined corded beige fabric. The jacket has been altered with new buttons and velvet trim on the collar and cuffs for subsequent production. Exhibiting light production wear, age and handling. In vintage very good condition. **\$600 - \$800**



The following 8 lots were present at the Howard Hughes Headquarters located at 7000 Romaine Street in Los Angeles at the time of Hughes' death in 1976 and were sold with the property.



**398. Howard Hughes Pathé Professional Reflex-16 AT BTL 16mm Movie camera.** (ca. 1950s) Vintage movie camera taking three C-mount lenses. A direct reflex viewing camera, with a built in light meter, the camera winds and runs at all speeds. There is a removable top piece to adapt to a larger film magazine. Retaining all the manufacturer's badging and including a "Hughes-Nevada N-000759" affixed badge on the back. Retaining the vintage rubber eyecup. In working order, but untested. In vintage fine condition. This camera was present at the Howard Hughes Headquarters located at 7000 Romaine St. in Los Angeles at the time of Hughes' death and was sold with the property. It has remained with the owner of the building since. **\$1,000 - \$1,500**



**397. Howard Hughes aviator chronograph personally gifted to photographer J.B. Scott.** (ca. 1940s) Vintage original Lemania brand Military Pilot chronograph watch. All original vintage parts down to the leather wristband. This watch was gifted to J. B. Scott who played "Photographer" in *Wing's in the Dark* and was a sometimes paparazzo photographer as well.

Apparently, Scott snapped a photo of Hughes out on the town with a lady he wasn't eager to be caught with. He contacted Scott who consented to keep the photo out of the press. A grateful Hughes gave him this watch. Engraved on the back casing, "Scotty from H.H." Includes a telegram from Hughes office to Scott reading, "Howard Hughes would like you to be his guest on a flight in the TWA constellation Saturday February 23 to Las Vegas Nevada". TWA transmittal envelope included. Watch exhibits some wear and age to the face, expected light scratches to crystal and case from wear. Wrist strap remains very good. In overall vintage very good condition. **\$2,000 - \$3,000**



**399. Howard Hughes (2) projection lenses.**

(ca. 1950s) Vintage original (2) Panavision Ultra Panavision 35mm Anamorphic Projection Attachment model X300. These attachment lenses allowed theater projectionists to switch from normal "Academy" aspect ratio films to CinemaScope 2x squeeze ratio films. The front and back lenses remain clear and clean and well preserved. Outer protection glass is fine. Lens caps present. All in vintage fine condition. These two lenses were present at the Howard Hughes Headquarters located at 7000 Romaine St. in Los Angeles at the time of Hughes' death and were sold with the property. They have remained with the owner of the building since. **\$800 - \$1,200**





**400. Howard Hughes (90+) vintage liquor bottles.** (ca. 1930s-40s) Vintage original large collection of (90+) liquor bottles from Howard Hughes personal wine and spirits cellar at the Howard Hughes Headquarters located at 7000 Romaine St. in Los Angeles. In the era of high Hollywood glamour, California's own Gatsby was the symbol of success and the American dream of wealth and power. As a mover and shaker, Hughes kept a well stocked bar. These relics include (10) Minerva Distilled London Dry Gin bottles in boxes with Los Angeles, California seals, (18) Hiram Walker's Dry Martini Cocktail 4/5 qt. bottles, (2) wax sealed bottles of Cointreau, (7) White Rock Sparkling Mineral water bottles, (2) Angostura Bitters bottles, (33) Miscellaneous bottles unknown, (5) Ballantine's Scotch Whisky, (1) Canadian Club Whisky, (7) Pommery Champagne bottles, (12) Fleischmann's Gin bottles, (3) Van Merritt Beer bottles (1) Coon Hollow Whiskey bottle, (2) Old Forester Whiskey bottles, and (16) Canadian Club Whiskey bottles dated 1938 on the seal. Bottles in various states of age and wear with some labels damaged, peeling and deteriorated, and some labels in vintage very good to fine condition. This collection was present at the Howard Hughes Headquarters located at 7000 Romaine St. in Los Angeles at the time of Hughes' death and was sold with the property. It has remained with the owner of the building since. **\$1,000 - \$1,500**

**401. Howard Hughes personal Italian burlwood credenza.** (ca. 1940s-50s) Vintage original distinctive burlwood credenza measuring 30 x 59 x 18.25 in. with 3-hinged doors over pull out notched drawers. Some decorative inlaid areas of burlwood. Finished plain wood back. In vintage very good to fine condition. This credenza was present in Howard Hughes' office at the Hughes Headquarters located at 7000 Romaine St. in Los Angeles at the time of Hughes' death and was sold with the property. It has remained with the owner of the building since. **\$3,000 - \$5,000**



401.



**402. Howard Hughes personal Italian burlwood chest of drawers.** (ca. 1940s-50s) Vintage original distinctive burlwood chest of drawers measuring 30.5 x 37 x 18.75 in. with 4-drawers and original brass hardware. Some decorative inlaid areas of burlwood. Finished plain wood back. In vintage very good to fine condition. This chest of drawers was present in Howard Hughes' office at the Hughes Headquarters located at 7000 Romaine St. in Los Angeles at the time of Hughes' death and was sold with the property. It has remained with the owner of the building since. **\$3,000 - \$5,000**





**403. Howard Hughes personal Italian burlwood chest of drawers.** (ca. 1940s-50s) Vintage original distinctive burlwood chest of drawers measuring 30.5 x 37 x 18.75 in. with 4-drawers and original brass hardware. Some decorative inlaid areas of burlwood. Finished plain wood back. In vintage very good to fine condition. This chest of drawers was present in Howard Hughes' office at the Hughes Headquarters located at 7000 Romaine St. in Los Angeles at the time of Hughes' death and was sold with the property. It has remained with the owner of the building since. **\$3,000 - \$5,000**



**404. Howard Hughes personal Italian burlwood chest of drawers.** (ca. 1940s-1950s) Vintage original distinctive burlwood chest of drawers measuring 30.5 x 37 x 18.75 in. with 4-drawers and original brass hardware. Some decorative inlaid areas of burlwood. Finished plain wood back. In vintage very good to fine condition. This chest of drawers was present in Howard Hughes' office at the Hughes Headquarters located at 7000 Romaine St. in Los Angeles at the time of Hughes' death and was sold with the property. It has remained with the owner of the building since. **\$3,000 - \$5,000**



**405. Howard Hughes "mystery crate" possibly containing a sealed projector.** (ca. 1940s-1950s) Vintage original wooden shipping crate measuring approx. 28 x 20 x 46 in. Wooden slatted crate containing a green metallic case. Exterior crate is stenciled, "For Devry 35 MM Motion Picture Projector", "To Supply Officer Naval Supply Depot", "For Stock Buships Storage No. 6650663" and other info. Estimated weight approx. 100 lbs. Crate unopened, but with loose slats revealing the interior metal case, which also remains unopened. In vintage very good to fine condition. This crate was present at the Howard Hughes Headquarters located at 7000 Romaine St. in Los Angeles at the time of Hughes' death and was sold with the property. It has remained with the owner of the building since. **\$1,000 - \$1,500**







**406. Lon Chaney lobby card for *Tell it to the Marines*.** (MGM, 1926) Vintage original hand-tinted color 11 x 14 in. lobby card. Remnants of old pencil scribbling in scene area. Otherwise, in vintage good condition. **\$300 - \$500**



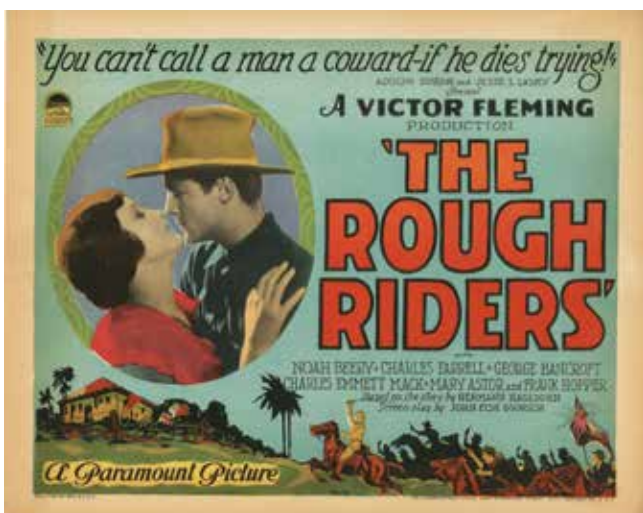
**409. Babe Ruth color lobby card for *Babe Comes Home*.** (First National, 1927) Vintage original color 11 x 14 in. lobby card featuring Babe Ruth. In vintage fine condition. **\$1,000 - \$1,500**



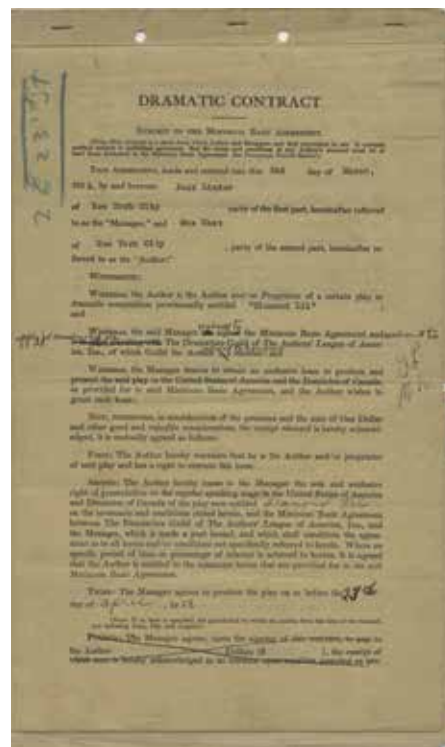
**407. Lon Chaney lobby card for *The Road to Mandalay*.** (MGM, 1926) Vintage original hand-tinted color 11 x 14 in. lobby card. Ink splatter along left margin. Otherwise, in vintage very good condition. **\$300 - \$500**



**410. "Film-Kunstler aus Aller Welt" silent film star (160+) photo album featuring Louise Brooks, Anna May Wong, Buster Keaton, and more.** (ca. 1928) Vintage original 11 x 9.75 in. scrapbook album with gold gilt stamped paper covers containing (165+) page printed 8 x 6.25 in. photos and gelatin silver 2 x 3 in. photos multiply-affixed to pages separated by tissue leaves. Featuring silent film icons including Louise Brooks, Clara Bow, John Barrymore, Greta Garbo, Charles Chaplin, Rudolph Valentino and many more. A German production, the title translates to "Film Artists from All Over the World". Exhibits minor age and handling, ink transfer on first and last pages, and some toning to the tissue separators. Overall in vintage good condition. **\$200 - \$300**



**408. Director Victor Fleming complete (8) lobby card set for *The Rough Riders*.** (Paramount, 1927) Complete set of (8) vintage original color 11 x 14 in. lobby cards. Exhibiting only light handling and age. In vintage fine condition. **\$200 - \$300**



**411. Mae West signed contract for the stage production of *Diamond Lil*.** (1928) Vintage original 7-page 8.75 x 14.25 in. "Dramatic Contract" between Mae West and producer/manager, Jack Linder. With handwritten ink notations throughout the first few pages. Signed on the second page, "Mae West", "Jack Linder", and two witnesses [unknown]. Presented in original accordion folder with 2-punch bracket at the top. Exhibiting age, wear and handling. In vintage good to very good condition. **\$300 - \$500**





**412. Laugh Clown Laugh signed limited edition serigraph by Batiste Madalena.** (MGM, 1928/1986) The Eastman Theater in Rochester, NY, one of the grand movie palaces of yore, hired Italian artist Batiste Madalena to create unique poster designs for each changing film on their program from 1924 through 1928. These hand-painted posters were returned to Madalena after a film's run, and stored in his garage for decades. Rediscovered in the 1970s, Madalena was encouraged to issue signed limited silkscreen editions of his original work, and this is one such example for the Lon Chaney, Sr. vehicle *Laugh, Clown, Laugh*. Measuring 22.5 x 39.5 in. and printed in multi-layered serigraphy on archival stock to resemble Madalena's original gouache on board matte texture paintings. Signed by Madalena in pencil in lower right, and designated "AP" at lower left as an artist's proof. No remarkable wear. In fine condition. **\$300 - \$500**



**414. Film studios, production companies, and other entities (235+) assorted stock and bond certificates.** (ca. 1920s-2000s) Large collection of (235+) vintage and contemporary official stock and bond certificates from entities including Columbia Pictures Corporation, The United States Treasury War Finance Committee, Broadcast Industries Corporation, AOL Time Warner, IMAX Corporation, Urban Motion Picture Industries, Inc., Societe de Gerance des Cinemas Pathe, CBS Inc., Compania Industrial Film Espanol Produccion, S.A., The Walt Disney Company, Goldwyn Pictures Corporation, Fox Entertainment Group, Inc., British Talking Pictures, Limited, Paramount Pictures Corporation, Compagnie Universelle Cinematographique, Cinematographe des Colonies, and many more. Most certificates are housed within the (5) black plastic albums. Very lightly handled. In vintage and contemporary good to fine condition. **\$600 - \$800**



**413. Warner Bros. Vitaphone promotional clock for Noah's Ark.** (Warner Bros., 1928) Vintage original promotional clock constructed of cast metal with an insert clock manufactured by Sterling Art Metal Wks. Inc. Measures 8 x 8 x 2.5 in. In the relief shape of an ark on roiling waters with animals visible on the deck and the roof with red raised letters, "Noah's Ark". Also embossed on the hull of the ark are the names of stars, "Dolores Costello" and "George O'Brien". At the bottom above the 2-leg stands, "A Warner Bros Vitaphone Picture". A novelty item produced to promote this early romantic disaster film, which actually claimed the lives of 3 extras who drowned in the making of the epic. Watchworks and casing on the verso along with maker's name. Exhibiting age, wear and rubbing to surfaces. Clock and winding key present, but mechanisms untested. In vintage very good condition. **\$1,500 - \$2,000**



**415. Josef von Sternberg lobby card for The Blue Angel.** (Paramount, 1930) Vintage original black and white 11 x 14 in. lobby card from the special deluxe photographic set for the first release of the von Sternberg classic. Vertical center crease, plus light soiling, though this is an extraordinarily rare artifact for this iconic film. In good condition. **\$300 - \$500**



**416. Columbia Pictures promotional nude female figurine for Ladies of Leisure.** (Columbia, 1926) Vintage original cast metal lounging nude promotional figurine measuring 6.5 x 2.5 in. Imprinted on the figures spine is, "Ladies of Leisure, A Columbia Production". Created to promote the film, which was the legendary director Frank Capra's 5th sound film and star Barbara Stanwyck's 4th credited film. Exhibiting minor age and handling. Felt on the bottom has been replaced. In vintage very good to fine condition. **\$300 - \$500**





**417. Fred Astaire “Bake Baker” sailor suit from *Follow the Fleet*.** (RKO, 1936) Vintage original (2)-piece white and navy blue sailor uniform worn in the classic Irving Berlin musical co-starring Ginger Rogers and Randolph Scott. Consisting of (1) ivory pullover long-sleeve sailor tunic with cracker jack flap collar, navy blue piping at right shoulder, left chest welt pocket, and navy blue felt 2-button sleeve cuffs with ivory piping. Includes (1) matching button-front pants with lace-up back, right front button flap pocket, left front welt pocket, and right rear welt pocket. Both retaining internal Pancraft maker's labels and RKO property ink stamps with production number. A rare and historic costume, as next to nothing from pre-war RKO films has survived. Exhibiting minor age, production wear, and soiling. In very good condition. **\$10,000 – \$15,000**

**418. Marlene Dietrich “Shanghai Lily” signature publicity robe from *Shanghai Express*.** (Paramount, 1932) Vintage original floor-length black silk chiffon collarless open front robe with silver embroidered dots, bias hem in back and tie and hook and eye closure. Featuring unique oversize split flared cuffed long sleeves with snap fasteners. Lined throughout in black silk. Worn by Dietrich for an important portrait sitting with famed photographer Eugene Robert Richee. In the resulting photos, some of the most iconic captured of Dietrich during her time at Paramount, the robe's silver embroidery combines with Richee's studio lighting to dazzling effect. The portraits were widely circulated in promotion of the landmark Dietrich and Josef von Sternberg collaboration *Shanghai Express*. Dietrich also uses the garment as a prop in the film, taking it from a rack and throwing it onto her bed during a scene with Anna May Wong in their train cabin. The robe has been modified for subsequent productions and exhibits mild fabric loss to left shoulder, some fraying to hem, and minor age and production wear. Overall in vintage very good condition. **\$8,000 - \$12,000**





**419. Greta Garbo "Christina" ermine trimmed velvet coronation robe by Adrian for *Queen Christina*.** (MGM, 1933) Vintage original 156 in. long x 89 in. wide regal purple velvet and natural white ermine fur-trimmed robe embellished with crown-shaped gold bouillon brocade applique with artificial pearl accents. The natural white ermine collar creates the oversize shawl collar and borders the front closure and hem following the entire length of the long squared train. Natural ermine tails are dispersed as accents throughout the white ermine panels. A single hook and eye clasp closure is at the neck with the hook side missing. The robe is lined in beige silk. *Queen Christina* marked the triumphant return of Garbo to the big screen after an 18-month hiatus. While on holiday in Sweden, the actress read a treatment about the life of the monarch written by Salka Viertel. The young star was fascinated with the Queen who was the same age as her: 28-years old. The robe is highly visible worn by Garbo during the coronation/abdication scenes. Particularly striking cascading down the steps of the Queen's throne room and with the gold crown motif from the robe applique reflected in the draperies behind the throne. The legendary Adrian was costume designer for the pre-code period film that regarded details of the era being represented very important. Shockingly, Adrian was never nominated for an Academy Award as the costume category was not introduced during the time of his major work for the studios. The remarkable robe exhibiting production wear, use, handling, and age, with some shedding, missing pearls, loss of tails, fading, rubbing to the velvet, some calcifying to the gold thread. Some fragility to seams. In vintage very good condition. According to author Rhys Thomas' book *The Ruby Slippers of Oz*, for Debbie Reynolds, the holy grails of Hollywood costumery were Garland's ruby slippers and the purple Garbo cape offered here. Though Debbie sought desperately to acquire them, Rhys reports, she was ultimately unsuccessful, wrecking friendships in the process. This is the only authentic Garbo costume piece we have ever encountered, and certainly the only one of any significance to ever come to auction. *Provenance:* Formerly from the collection of Michael Shaw, obtained from David Weisz MGM curator Kent Warner. **\$60,000 - \$80,000**



# Garbo

QUEEN  
CHRISTINA









**420. Columbia Pictures promotional dirigible-form cigarette pack holder for the pre-code film *Dirigible*.**

(Columbia, 1931) Vintage original promotional cigarette box in the shape of a dirigible on a pedestal base of clouds measuring 8 x 3.5 x 2.5 in. Constructed of brass with nickel plate, and with "Dirigible" imprinted in raised lettering on either side of the blimp and "A Columbia Production" on both sides of the lip of the base. A hinged lid at the top of the holder conceals a compartment for a cigarette pack. With black felt bottom. Director Frank Capra and Columbia Pictures considered *Dirigible* a step into the big time, with a \$650,000 budget, the highest amount the studio had ever invested to date. This elaborate promotional gift was given to executives and other VIPs to promote this landmark film in the studio's evolution. Exhibiting minor age and patina. In vintage fine condition. **\$3,000 - \$5,000**



**421. *Flying High* original concept costume design. (MGM, 1931)**

Vintage original costume sketch for the Bert Lahr Pre-Code musical comedy. Accomplished in pencil, India Ink and gouache on 10 x 15 in. artists' board, and signed by "Clarence P" working under art director Cedric Gibbons and costume designer Adrian. Moderate toning from age and storage. From the personal archive of 1920s fashionista Peggy Hamilton, stylist to the stars. In overall good condition. **\$200 - \$300**



**422. MGM Lion bronze studio desk paperweight.** (ca. 1930s-1940s) Vintage original cast bronze MGM lion paperweight measuring 5 x 3 x 2.5 in. and featuring the majestic mascot roaring on a ledge. With raised text reading, "Metro-Goldwyn-Mayer Lion / Your Lucky Star" embossed on both sides of the base and green felt bottom. Made by the A. C. Rehrberger Co., Chicago, IL. An authentic piece of legendary MGM Studio history. Exhibiting age and patina. In vintage very good condition. **\$300 - \$500**

**423. MGM Lion's head studio doorknocker.** (ca. 1930s-1940s) Original vintage solid-cast brass MGM Lion doorknocker measuring 8 in. round x 3 in. deep. The central lion's head is the base with four mounting holes on the border and an ornate hinged wreath circle as the knocker. An authentic piece of legendary MGM Studio history. Exhibiting age, wear and expected patina. In vintage very good to fine condition. **\$800 - \$1,200**







**424. Warner Bros. studio padlock with key.** (ca. 1930s-1940s) Vintage original Russwin brand brass padlock imprinted on the face with the maker's name and below that, "Warner Bros." and "U3" on the verso. The brass lock retains its original key and is fully functional. Exhibiting age, wear and weather. In vintage, studio used good condition. **\$300 - \$500**



**425. Cecil B. DeMille personal 1934 Cleopatra script with "Cecil B. DeMille Library" bookplate.** (Paramount, 1934) Vintage original book bound studio script measuring approx. 8.5 x 14 x .75 in. Brown textured leatherette cover with "Cleopatra" down the spine in gold. The film's reception varied. Mordaunt Hall of *The New York Times* called *Cleopatra* "one of the director's most ambitious spectacles" and singled out Wilcox's performance as "excellent, especially in the more dramatic sequences". *Film Daily* called it a "sumptuous historical drama" with a "strong cast" and "good entertainment values", but John Mosher of *The New Yorker* wrote that "Even as extravaganza it's moderate", and called the dialogue "the worst I have ever heard in the talkies", *Variety* agreed "Often the lines drew titters that are not being angled for", but maintained, "Photographically the picture is superb". Exhibiting age, production use and handling, with rubbing to the cover and flaking edges, some spinal separation and edge toning to pages. In vintage good condition. **\$1,000 - \$1,500**



**427. John Huston youthful self-portrait painting.** (ca. 1930s)

Vintage original self portrait accomplished in oils on artists' board visible through 22 x 27 in. vintage frame. Painted by a young John Huston who would go on to become one of the greatest filmmakers in cinema history. As a teenager in high school, Huston plunged himself into many pursuits, including painting, which he continued as a hobby throughout his life. The discipline aided him in his movie design and storyboarding. Signed, "John Huston" in the lower right corner. Exhibiting minor age and wear. Some edge wear. In vintage very good to fine condition. Originally from the collection of actress Bettye Jaffe (wife of Sam Jaffe), who was herself an artist and personal friend of Huston's. **\$5,000 - \$7,000**



**426. Henry Wilcoxon "Marc Antony" shield used in Cecil B. De Mille's Cleopatra.** (Paramount, 1934) Vintage original copper prop shield. Actor/Producer Henry Wilcoxon kept this shield as a personal souvenir when *Cleopatra* completed principal photography in April 1934. Highly visible in war scenes between Egypt and Rome, the shield exhibits 2-piercings that occurred as Wilcoxon was fighting a stuntman in close-up, resulting in a loss of part of the little finger of his left hand. This hero prop is constructed of polished copper and retains its original faux leather buckled arm straps on the verso. Exhibiting production wear and use. In vintage very good condition. Originally from the estate of Henry Wilcoxon. Provenance: Profiles in History Hollywood Auction. Lot 772. **\$1,500 - \$2,500**







**428. Orry-Kelly still life and Louisiana cityscape paintings from the estate of Louella Parsons.** (ca. 1950s-1960s) Collection of (2) paintings by legendary Orry-Kelly for equally notable gossip columnist Louella Parsons accomplished (1) in oils on 17.5 x 13 .5 in. artists' board visible through 27.5 x 3 in. mat and frame, featuring a still life with traditional fruit bowl but with added newspaper clippings and a copy of Parson's book on the table and (1) landscape painting card accomplished in gouache on 7 x 6 in. artists' leaf and inscribed on the verso, "Merry Xmas LOP, When I was very little, which was a very long time ago, my mother always said, "Healthy New Year" When I asked her why she replied If you're healthy you'll be happy. So dear Lolly I wish good, good health for 1962 and affection - Orry". With some tape remnants on the verso. Both remain in vintage fine condition. **\$600 - \$800**



**429. Columbia Pictures Corp. (2) wooden grip equipment boxes.** (ca. 1930s-1940s) Vintage original set of (2) Columbia Pictures Corporation grip boxes. Both boxes are made of wooden panels, painted red and with the Columbia Pictures title stenciled on panels in yellow. (1) box 20 x 12 x 3.5 in. and (1) box 25 x 15.5 x 4.5 in. Both with threaded rope handles. Exhibiting signs of age and wear and with some tape remnants. In vintage good condition. **\$600 - \$800**

**430. RKO Radio Yearbook 1934-1935.** (RKO, 1934-1935) Vintage original 12 x 12 in. 60-page book, with cork die-cut foldout cover with oval window, which allows a gold foil image of a man on a Pegasus to be visible. The book was made to tout the proposed slate of upcoming films produced by RKO, as a pitch to encourage theaters to book in advance. With full-page pressed cardboard images of actresses Ann Harding, Irene Dunn, Katharine Hepburn. Features several illustrations of upcoming films with portraits of Katharine Hepburn for *The Little Minister*, a pop-up piece for *Radio City Rebels*, which features a line of chorus girls, Fred Astaire/Ginger Rogers in *The Gay Divorcee*, a Johnny Weissmuller film, and a foldout of *The Last Days Of Pompeii*. Exhibiting age, wear and handling. Cork has some very minor chipping to edges. In vintage good to very good condition. **\$400 - \$600**

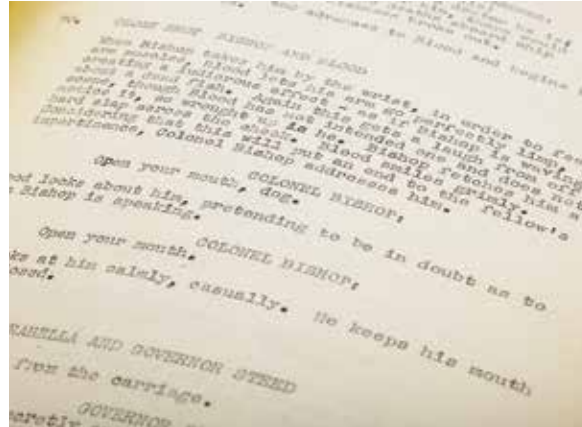
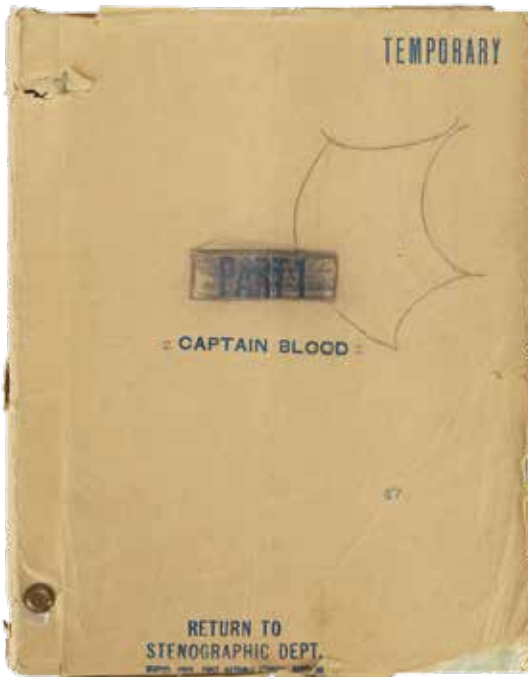


**431. Mini-"Oscar" statuette for Columbia Pictures' 15th anniversary and the "Big Five" Oscar sweep of *It Happened One Night*.** (1935) Vintage original miniature Academy Award "Oscar" statuette made by Columbia Pictures Corporation in 1935 to celebrate their 15th anniversary and the film *It Happened One Night* becoming the first motion picture to achieve the "Big Five" sweep at the Academy Awards winning Best Picture, Best Actor, Best Actress, Best Director and Best Screenplay. Columbia's president Harry Cohn is thought to have conceived of the idea of issuing these miniature Oscars, which served as table decorations at the anniversary celebration. Manufactured by Gorham & Co., this male statuette stands 5.5 in. tall with the cast gold metal figure measuring 1.5 in. wide by 4.25 in. tall. The beveled black base is 2.5 in. round at the bottom, tapered to 1.25 in. where the base attaches to the film reel that forms the integral foot of the metal statue. Engraved on a plaque affixed at the front of the base is, "Academy of Motion Picture Arts and Sciences First Award Columbia Pictures For the Best Picture of the Year" and on a similar plaque at the back of the base, "15th Anniversary Columbia Pictures 1920-1935". Previously a B-movie studio with successful westerns and serials, *It Happened One Night* helped move Columbia into the big time and, with Frank Capra's other films, helped to keep the studio going through the Depression, as well as inspiring American men to forego undershirts like the bare-chested idol Clark Gable had in the film. Very few of these statues ever reach public hands. The mini-Oscar exhibits an aged patina overall. In vintage very good condition. **\$6,000 - \$8,000**

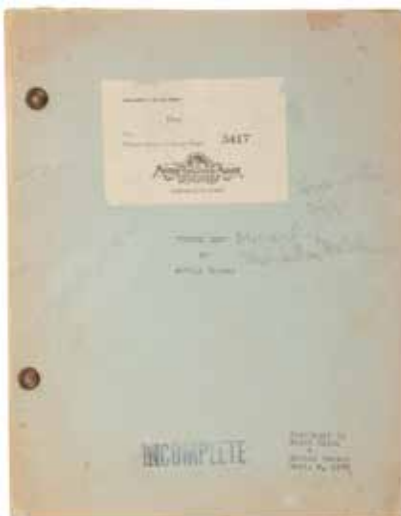




**432. George Pal "Prince" Puppetoons heads and display.** (Paramount, 1942) Vintage original set of screen used (3) alternating puppet heads for the "The Prince" in George Pal's *Sky Princess*. Constructed of carved wood with pins and slots on the top and back for affixing different hairstyles and hats and pot in the bottom for affixing to body. "Replacement animation" is stop motion animation that utilizes static figures rather than possible ones. Set includes (1) "dressed" expression head with hair and hat attached, (1) undressed head marked, "#2 Surprise" and (1) marked, "#3 Kiss". George Pal directed "Puppetoons" shorts for Paramount in the 1940s. Seven earned Academy Award nominations. *Sky Princess* was released on March 27th, 1942. Exhibiting slight cracking at the hair of the dressed head and all exhibiting minor age and soiling. In vintage very good to fine condition. On a 10 x 4 x 1 in. wooden base set upon dowels. *Provenance:* The Art of Laika Studios Animation Art Including Coraline, ParaNorman, and The Boxtrolls Signature Auction Feb 12, February 12, 2015, Beverly Hills. Lot 94244. **\$2,000 - \$3,000**



**433. Captain Blood excessively rare script.** (Warner Bros., 1935) Vintage original studio bound and bradded 198-mimeograph multi-color revision page "temporary script" written by Casey Robinson. Dated February 13, 1935. On an interesting note, in the initial list of characters, a few actors' names have been written in, but not Errol Flynn's. Ultimately, this film would launch Flynn to superstardom. Various pages exhibit minor creasing at edges. With wear to top brad of the front cover as well as some light markings in pencil. Housed in a custom quarter leather cloth and board clamshell case with gold gilt lettering on cover and spine. In vintage very good to fine condition. **\$4,000 - \$6,000**



**434. Manhattan Melodrama (2) scripts by Arthur Caesar with working title "Three Men".** (MGM, 1934) Set of (2) vintage original studio bound and bradded scripts for the "Best Original Screenplay" Academy Award-winning film, including (1) dated Sept. 8, 1933 with 68-pages, studio sticker tipped to cover with ink stamp "INCOMPLETE" and (1) "Revised Script" dated Oct. 2, 1933 with 67-pages, with studio sticker tipped to cover with ink stamp "COMPLETE" on the lower left recto. Also includes 1-typed and signed letter on AMPAS letterhead from Jean Hersholt to Arthur Caesar inviting him to a special Academy screening of the film. Exhibiting production wear, use, age and handling, paper loss, tears, soiling, toning and creasing. In vintage good condition. *Provenance:* International Autograph Auctions Spain, 28th March 2015. **\$600 - \$800**





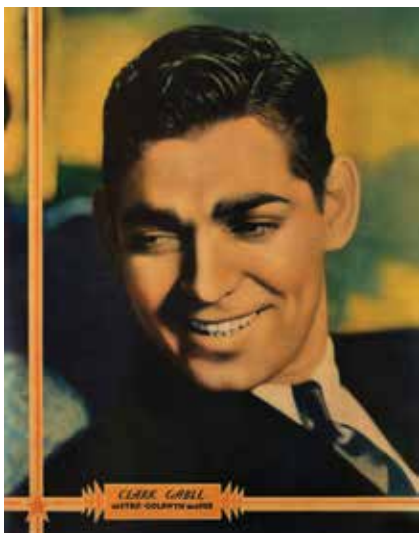
**435. Arthur Caesar's Academy Award for Best Original Screenplay - *Manhattan Melodrama*.** (MGM, 1934) Arthur Caesar won this award for "Best Original Story" for the pre-code crime film starring Clark Gable, William Powell, Myrna Loy and a young Mickey Rooney who played Gable's character as a child. This was the movie made notorious when criminal John Dillinger attended a screening at Chicago's Biograph Theater on July 22, 1934 and was gunned down by federal agents when he left the cinema. In the entertainment industry and the world over, the "Oscar" statuette is indisputably the most treasured and iconic symbol of the filmmaker's accomplishment and the public's romance with Hollywood glamour and movies. This vintage male "Oscar" statuette stands 12 in. tall with the cast metal, gold-plated figure measuring 3.5 in. wide by 10.25 in. tall. The beveled black base is 5.25 in. round at the bottom, tapered to 4.5 in. where the base attaches to the film reel that forms the integral foot of the metal statue. Sculptor George Stanley (who also fashioned the famous Muse Fountain at the Hollywood Bowl) sculpted Cedric Gibbons' original design in clay and Sachin Smith cast the statuette. Consisting of a pewter-like alloy called "britannia metal", which is then plated in copper, nickel silver, and finally, 24-karat gold. The original Oscar mold was cast in 1928 at the C.W. Shumway & Sons Foundry in Batavia, Illinois. Since 1983, Oscars are fabricated each year in Chicago by Illinois manufacturer R.S. Owens & Company. A 2 x .75 in. cast brass plaque reads "Academy of Motion Picture Arts and Sciences First Award 1934" and is affixed to the front of the base. Burgundy felted bottom. The statuette's finish exhibits minor rubbing and age. Affixed plaque exhibits expected age and patina. The black base exhibits light edge chipping. In vintage good to very good condition. This is an early example of this instantly recognizable and world-famous prize and one of extremely few Oscars ever made available to the public. *Provenance:* Butterfield & Butterfield, February 19, 1998. **\$60,000 - \$80,000**



**436. David O. Selznick personal *David Copperfield* script signed by the cast including Lionel Barrymore, Basil Rathbone, Maureen O'Sullivan, W.C. Fields and others.** (MGM, 1935) Producer David O. Selznick's personal copy of the complete original movie script for *David Copperfield*, signed on the cover by 30+ cast and crew. 169-page, studio bound and bradded script. Typed on the marigold paper cover at the upper center: "FOR USE OF Producer: David O. Selznick". Signatures include George Cukor, Lionel Barrymore, W.C. Fields, Freddie Bartholomew, Frank Lawton, Basil Rathbone, Maureen O'Sullivan, Edna May Oliver, Roland Young, Fay Chaldecott, Madge Evans, Elizabeth Allan, Marilyn Knowlden, Harry Beresford, Ivan F. Simpson, Una O'Connor, John Buckler, Lennox Pawle, Jessie Ralph, Hugh Williams, Violet Kemble-Cooper, Hugh Walpole, Jack Dawn, Howard Estabrook, Oliver T. Marsh, Merrill Pye, Edwin B. Willis, Cedric Gibbons, and more. *David Copperfield* was MGM's major Christmas release for its 1934-1935 season.



Based on the Charles Dickens novel, it received three Academy Award nominations, including Best Picture. Retaining the MGM label affixed to the front cover and stamped "0634". Also includes 16-loose typed and carbon copy pages of shot sequences with pencil notation in an unknown hand. Exhibiting some age, handling, even toning, and minor soiling. Corners are soft or bent. In vintage very good condition. **\$3,000 - \$5,000**



**437. Clark Gable MGM personality poster.** (MGM, ca. 1930s) Vintage original 22 x 28 in. personality poster featuring a young, clean shaven Gable. Printed on thin paper stock and archivally paper-backed with significant retouching to paper loss and general flaws. Now presenting in vintage good condition. **\$300 - \$500**



**438. Henry Wilcoxon "King Richard" helmet worn in *The Crusades*.** (Paramount, 1935) Vintage original detailed metal helmet constructed of hand-hammered and riveted metal with cross-punched, vent designs at the cheeks and T-shaped decorative eyeholes. Handwritten "Wilcoxon" in the inner lining. Worn by Henry Wilcoxon as King Richard in Cecil B. DeMille's historical adventure film. In production-used very good condition. **\$1,500 - \$2,500**



**439. Charlie Chaplin's *Modern Times* original prop assembly line machinery.** (United Artists, 1936) Vintage original 17 x 13.5 x 12 in. wooden assembly line "machine" prop with two functional wheels with remnants of silver paint, used to give an appearance of metal in order to keep the prop as lightweight as possible. The prop was on the main assembly line. Exhibiting production use, age and handling. In vintage good condition. **\$3,000 - \$5,000**



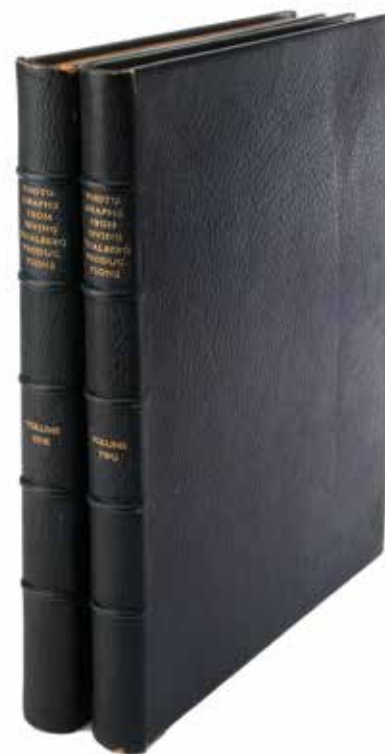


Embedded in the bottom  
"Academy First Award to  
Metro-Goldwyn-Mayer  
for the Production of  
'Mutiny On the Bounty'"

**440. Irving Thalberg's Academy Award for Best Picture - *Mutiny on the Bounty*.** (MGM, 1935) Hosted by Frank Capra, the 8<sup>th</sup> Academy Awards ceremony was held March 5, 1936 at the Biltmore Hotel in Los Angeles. The Oscar for Best Picture was awarded to Metro-Goldwyn-Mayer's *Mutiny on the Bounty*, and Capra presented it to none other than legendary producer Irving Thalberg. The film, based on the rousing 18<sup>th</sup> century maritime tale, starred Charles Laughton as "Captain Bligh" and Clark Gable as "Fletcher Christian" and was the highest-grossing film of 1935. Thalberg was known as "The Boy Wonder" for his youth and uncanny ability to select scripts, create and groom new stars, and make both high quality and profitable films on an international level. Noteworthy actors in Thalberg films are Lon Chaney, Ramon Novarro, John Gilbert, Joan Crawford, Greta Garbo, Jean Harlow, Wallace Beery, Lionel Barrymore, and Norma Shearer (whom Thalberg married in 1927). Thalberg became head of production at the Universal Film Manufacturing Co. at the age of 20 and three years later was vice president and head of production for Louis B. Mayer. A year later, Mayer's studio became part of Metro-Goldwyn-Mayer (MGM) with Thalberg assuming the position of vice president and supervisor of production. Over the next eight years MGM became Hollywood's most prestigious film studio, with Thalberg personally supervising the studio's top productions. Sadly, just six months after accepting this Best Picture Oscar, Thalberg died of pneumonia at the age of 37. Following his death, Thalberg was called the world's "foremost figure in motion-picture history," and the Academy of Motion Picture Arts and Sciences instituted the Irving G. Thalberg Memorial Award, which is given out periodically to producers whose body of work reflects the highest of filmmaking standards.

In the entertainment industry and the world over, the "Oscar" statuette is indisputably the most treasured and iconic symbol of the filmmaker's accomplishment and the public's romance with Hollywood glamour and movies. This vintage male statuette stands 12 in. tall with the cast metal, gold-plated figure measuring 3.5 in. wide by 10.25 in. tall. The beveled black marble base is 5.5 in. round at the bottom, tapered to 4 in. where the base attaches to the film reel that forms the integral foot of the metal statue. Embedded in the bottom of the base is a 1.75 in. round engraved gold-plated disc, which reads, "Academy First Award to Metro-Goldwyn-Mayer for the Production of 'Mutiny On the Bounty'". The statuette exhibits expected patina with a pebbled finish and some crazing on the "film reel" base. The base has a small chip on the left lip of the bottom tier and the small semi-circular plaque is missing. Original green felt buffer remains attached to the bottom of the base and exhibits some shifting. Without question, one of the most significant Best Picture Oscars to ever reach the market, with its ties to the legendary Irving Thalberg, MGM – Hollywood's most glamorous and revered film studio – and, of course, *Mutiny on the Bounty*, a Golden Age classic considered by critics to be the best cinematic work inspired by the historical mutiny. *Provenance:* From the family of Irving Thalberg and never before offered for sale. **\$200,000 - \$300,000**





**441. Irving Thalberg personal deluxe photograph albums from his film productions.** No expense was spared in the creation of this exquisite 2-volume set containing (245) stills from the legendary producer's body of work. Each volume measures 14 x 19.5 in. and is richly bound in full leather with calf endboards and endpages. The interior pages are heavy stock paper of the highest quality with deckle edges. Stamped on the spine with gilt letters, "PHOTOGRAPHS FROM IRVING THALBERG PRODUCTIONS". Below, each are stamped "VOLUME ONE" / "VOLUME TWO", respectively. Title page text is professionally printed in black, "Photographs From Irving Thalberg Productions". Both volumes possess a table of contents page featuring the film titles with respective still numbers. The 7 x 9 in. silver gelatin photographs are professionally adhered to the pages (mostly two per page) and are numbered in black ink. The films featured are as follows, **Volume One:** *His Hour, The Unholy Three, Tower of Lies, Lights of Old Broadway, The Big Parade, Ben-Hur, The Torrent, La Boheme, Beverly of Graustark, Road to Mandalay, The Scarlet Letter, The Temptress, Bardelys the Magnificent, Flesh and the Devil, Tell It to the Marines, Student Prince, The Red Mill, Quality Street, Love, The Divine Woman, The Crowd, Trail of '98, Laugh, Clown, Laugh, The Actress, Woman of Affairs, Broadway Melody, Trial of Mary Dugan, Wild Orchids.* **Volume Two:** *Madame X, Last of Mrs. Cheyney, Hallelujah, Their Own Desire, Anna Christie, The Big House, Let Us Be Gay, Billy the Kid, Min and Bill, Inspiration, The Secret Six, Strange Interlude, Smilin' Through, Rip Tide, The Barretts of Wimpole Street, The Merry Widow, No More Ladies, China Seas, A Night at the Opera, Mutiny on the Bounty, Camille, Romeo and Juliet, and The Good Earth.* The remaining twelve photographs are labeled "Publicity Stills" and feature Thalberg with Louis B. Mayer and other production executives and cast members. Covers exhibit minor scuffing and the photographs remain in overall very fine condition. A monumental two-volume set of stills worthy of inclusion into the world's finest collections of cinema history.

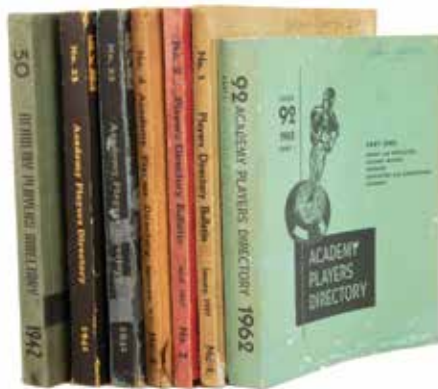
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**442. W.C. Fields "Ambrose Wolfinger" 2-piece suit from *Man on the Flying Trapeze*.** (Paramount, 1935) Vintage original (2) piece brown check tweed sack-style double-breasted wool suit. Including (1) jacket with notched lapels, 1-left breast patch pocket, 2-hip patch pockets, 4-button front closure, and interior lined in beige silk and (1) matching pair of pleated, cuffed trousers with concealed button front closure and removable striped suspenders. Jacket retains the internal Macintosh bias label and pants retain the "3pc Paramount" studio inkstamp. Exhibiting production wear and use, age, and light soiling to inner trouser waistband. In vintage very good condition. **\$2,000 - \$3,000**

**443. Academy of Motion Picture Arts and Sciences (7) important early illustrated Players Directories.** (1937-1962) Vintage original (7) directories of studio actors including (1) No. 1 January 1937, (1) No. 2 April 1937, (1) No. 4 September 1937, (1) Issue No. 22 March 1941, (1) Issue No. 23 May 1941, (1) Issue No. 30 October 1942, and (1) Issue No. 92, Part I, 1962. Directories include images of actors and lists special abilities, representation and contact numbers. The early issues contain contract players and some big stars, while the more modern issue (62) includes character actors and bit players. Men are separated from women. And the directories range in size from 248-pages to 476-pages. All exhibit age, wear, paper loss to covers and cracked spines. Content remains intact and in vintage good condition. **\$200 - \$300**



**444. Paul Muni "Wang" tunic from *The Good Earth*.** (MGM, 1937) Vintage original brown quilted cotton twill jacket with Mandarin collar and metal button front closure. Studio distressed for production, jacket exhibits intentional tearing, fraying and overall age and wear. Fully lined in blue fabric. Retaining internal bias label handwritten in ink "Paul Muni". Exhibiting expected production wear, age and handling. In vintage production used very good condition. **\$1,000 - \$1,500**

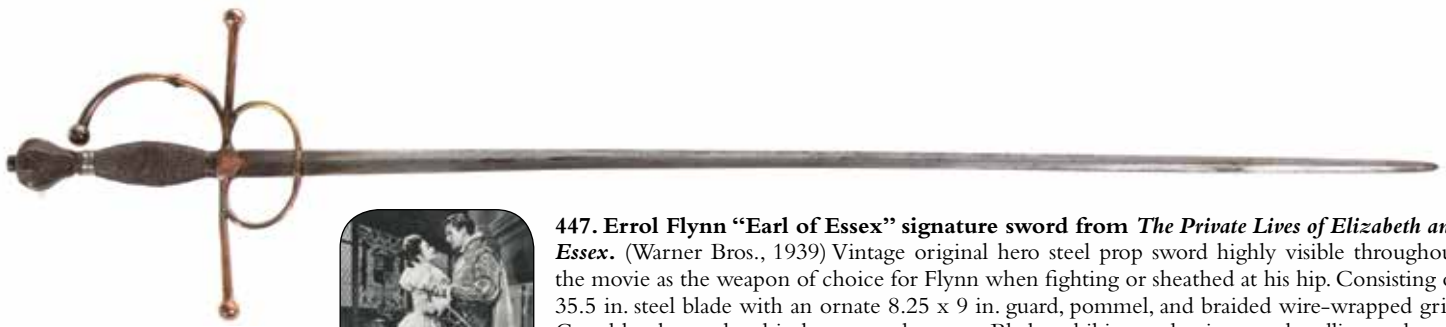


**445. Marie Antoinette storyboard by Stanley Johnson for production designer Cedric Gibbons.** (MGM, 1938) Vintage original monochromatic production sketch accomplished in pencil, charcoal and gouache on 21.75 x 17 in. artists' board. Signed "Stanley Johnson" lower right. Exhibiting minor production wear, even toning, with some edge wear from previous display. In vintage fine to very fine condition. **\$600 - \$800**

**446. In Old Chicago production design sketch by Carl Heiborn for art directors Rudolph Sternad and William S. Darling.** (TCF, 1938) Vintage original production sketch accomplished in pencil, ink and gouache on 25.25 x 20 in. artists' board. Signed "Carl Heiborn" lower right. With production information in the blank borders. Exhibiting minor production wear, toning from previous matting, edge chipping not affecting artwork, some corner loss, age and soiling. In vintage good to very good condition. **\$300 - \$500**







**447. Errol Flynn "Earl of Essex" signature sword from *The Private Lives of Elizabeth and Essex*.** (Warner Bros., 1939) Vintage original hero steel prop sword highly visible throughout the movie as the weapon of choice for Flynn when fighting or sheathed at his hip. Consisting of 35.5 in. steel blade with an ornate 8.25 x 9 in. guard, pommel, and braided wire-wrapped grip. Guard has been plated in bronze and copper. Blade exhibits production use, handling and wear along edge and surface of blade. Rubbing and some loss of plating to grip portion. In vintage production used, very good condition. **\$2,000 - \$3,000**



**448. *Union Pacific* railroad spike crew gift.** (Paramount, 1939) Vintage original solid steel 5.75 x 1.5 in. spike created to promote the film. The movie commemorated the completion of the first transcontinental railroad. Given out during a three day, "Golden Spike Days" festival featuring parades, star appearances and the premiere of the film. Additional spikes were given out at the East and West Coast premieres as well. Imprinted over four sides of the spike is, "Cecil B. Demille's 'Union Pacific' starring Barbara Stanwyck - Joel McCrea 70th Anniversary Completion First Transcontinental Railroad A Paramount Picture". Exhibiting some age and wear. In vintage fine condition. **\$200 - \$300**



**450. *Allegheny Uprising* set design sketch for John Wayne's "Jim Smith" room by Van Nest Polglase and Al D'Agostino.** (RKO, 1939) Vintage original production sketch accomplished in pencil, gouache and charcoal on 30 x 20 in. artists' board (image is 14 x 10.25 in.). Unsigned. Production notes and floor plan diagram in blank borders. Exhibiting production wear, 3 x 4 in. lower right corner loss (present), age, and light soiling. In vintage good condition. **\$400 - \$600**



**449. *Love Affair* set design for "Terry McKay's" apartment by Van Nest Polglase.** (MGM, 1939) Vintage original production sketch accomplished in pencil and gouache on 30 x 20 in. artists' board, art measures 15 x 11.75 in. With title and notation in blank borders. Exhibiting edge wear and chipping, slight loss to one corner, breach in the upper left quadrant of the artwork, minor handling and age. In vintage good to very good condition. **\$300 - \$500**



**451. Buck Jones personal presentation silver-handled leather riding crop.** (ca. 1930s) Vintage original custom riding crop constructed of soft leather flat whip and tanned rawhide staff with ornate silver handle and pommel. A silver bead and leather wrist strap loop attached to the top of the handle. Measuring approximately 36 in. long with a 6 in. handle and end cap. This riding crop was presented to cowboy movie star Buck Jones. Engraved "MD to Buck Jones" on the crop's silver handle. Leather exhibits age and wear with some soiling from use. The silver handle exhibits age and rubbing. In vintage very good condition. Originally from the estate of Buck Jones. *Provenance:* Heritage Entertainment & Music Memorabilia Signature Auction, Dallas, 2016. Lot 89531. **\$400 - \$600**



**452. Academy Award-winning Art Director Richard Day (7) production sketches and photographs.** (ca. 1930s-1970s) Collection of (7) vintage original sketches and photographs by 7-time Oscar winning art director, Richard Day. Including (5) accomplished in graphite and charcoal, 2-on artists' boards depicting architecture and 3-on artists' leaf and boards depicting landscapes. Ranging in size from approx. 10.5 x 9 in. to 21.5 x 18 in. Also includes (2) photographs measuring approx. 9.5 x 7.5 in. tipped to cardstock, with "grand canyon" handwritten in pencil on the verso. 4-sketches are signed "Richard Day". Exhibiting age, wear, handling, minor edge toning, soft corners, some paper loss to artists' board not affecting artwork, and light soiling. Overall in vintage good to very good condition. **\$300 - \$500**







**453. Basil Rathbone “Sherlock Holmes” tweed wool jacket from *Hound of the Baskervilles*.** (TCF, 1939) Vintage original gray and black tweed wool herringbone double-breasted suit jacket worn by Basil Rathbone as the super sleuth Sherlock Holmes in several scenes in *The Hound of the Baskervilles* (first of 14 films), with notched lapels, and 2-hip flap pockets. Featuring United green label typed “713 Basil Rathbone.” All buttons have been replaced and the jacket has been altered for use in a subsequent production. Exhibiting expected production wear, age and handling. In vintage very good condition. *Provenance:* Profiles in History, Debbie Reynolds: The Auction, June 2011. Lot 115. **\$10,000 - \$15,000**



**454. Claudette Colbert (4) pearl necklaces and (1) pair of earrings.** (ca. 1940s-1950s) Collection of (5) pearl jewelry pieces including (1) Majorca approx. 16 in. 2-strand faux pearl necklace, (1) 25 in. strand faux pearl necklace, (1) 22 in. strand faux pearl necklace with simulated diamond clasp, (1) pair of clip-on large faux pearl earrings and (1) 9 in. choker faux diamond strand missing one side of the clasp. *Provenance:* Christie's Los Angeles, Property From the Estate of Claudette Colbert, June 7, 1997, lot 153. **\$1,000 - \$1,500**



**455. Claudette Colbert personal wallet and signed credit cards.** (ca. 1990s) Original collection of (5) personal items including (1) red leather wallet with gold metal corners containing (3) signed cards issued to the actress. with 1-American Express, 1-American Express Corporate (in the name of BELLERIVE Productions), 1-Citibank Visa and (1) AT&T Calling Card. All four credit cards signed, “Claudette Colbert”. Exhibiting age and general handling wear. In good to very good condition. *Provenance:* Christie's Los Angeles, Property From the Estate of Claudette Colbert, June 7, 1997, Lot 137 **\$600 - \$800**





**456. George Cukor 1982 Venice Film Festival Golden Lion honorary award.** (1982) Original trophy of cast gold metal winged lion poised on the pages of an opened book atop a gray marble base measuring 7 x 14 in. Engraved on the side on a thin gold metal plate is "A George Cukor La Biennale Di Venezia Mostra Internazionale Del Cinema 1932 - 1982". The prestigious award was given to Cukor along with his contemporaries including Frank Capra, Jean-Luc Godard, Akira Kurosawa, Satyajit Ray, King Vidor, Luis Buñuel, and others. Cukor received this award one short year before his death at 83. Exhibiting minor age, wear, handling and light scratches. In very good condition. **\$4,000 - \$6,000**

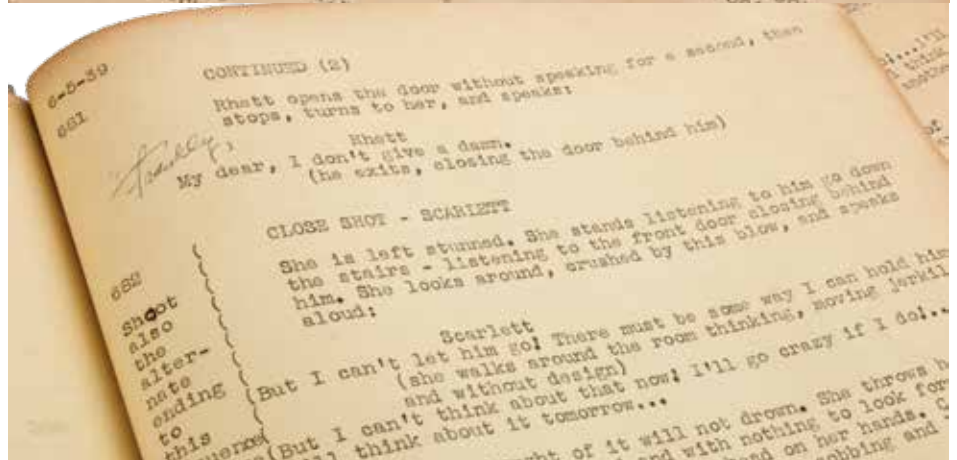
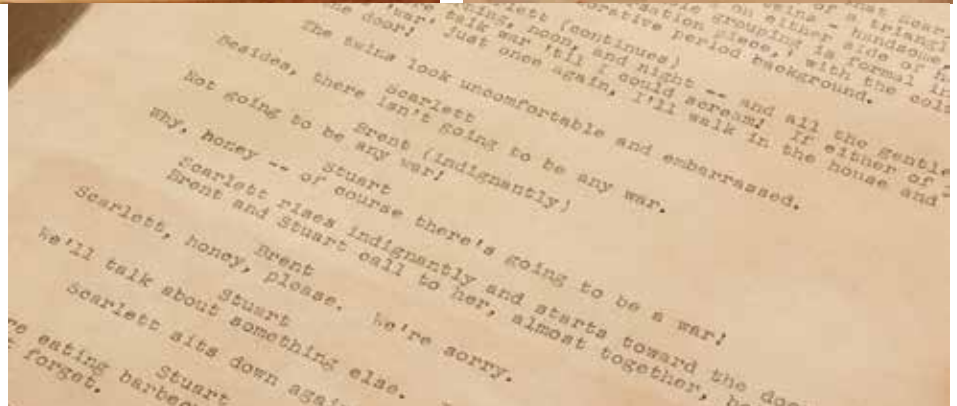
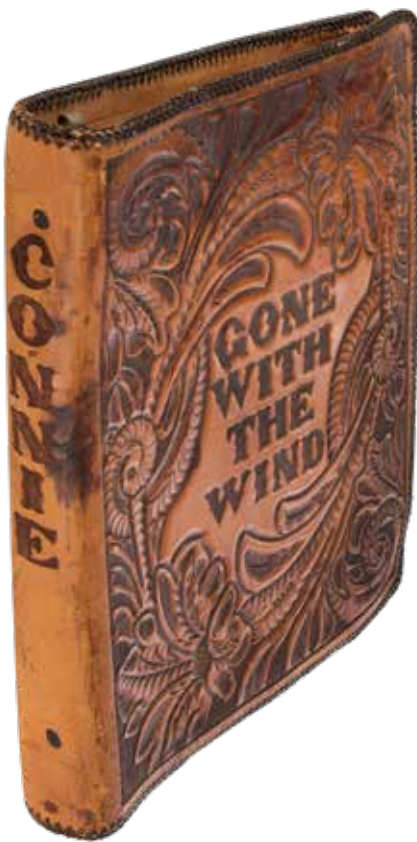
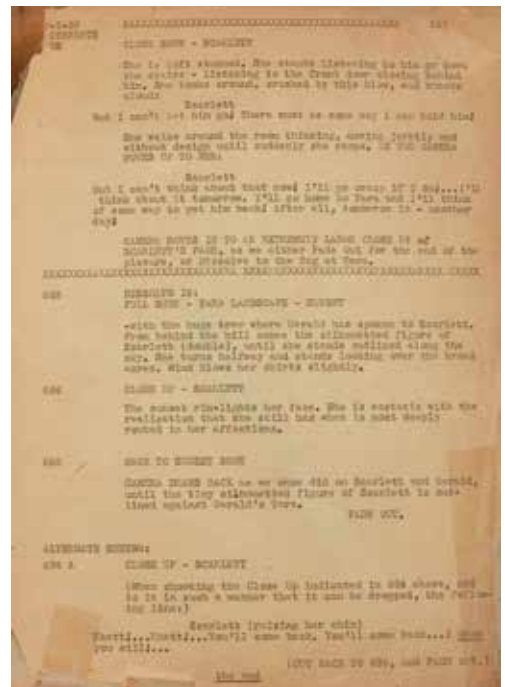
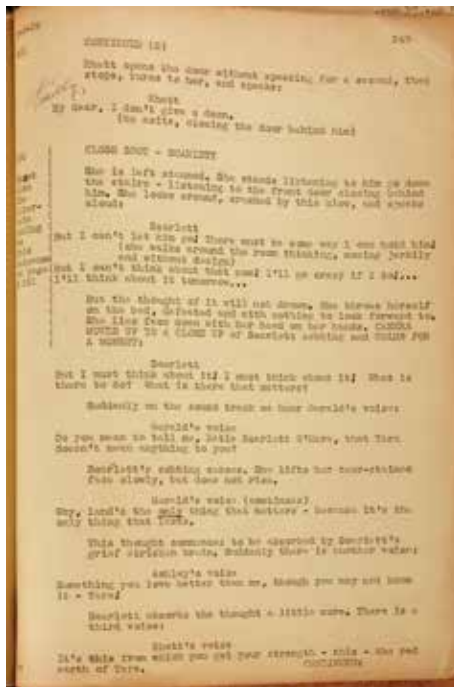
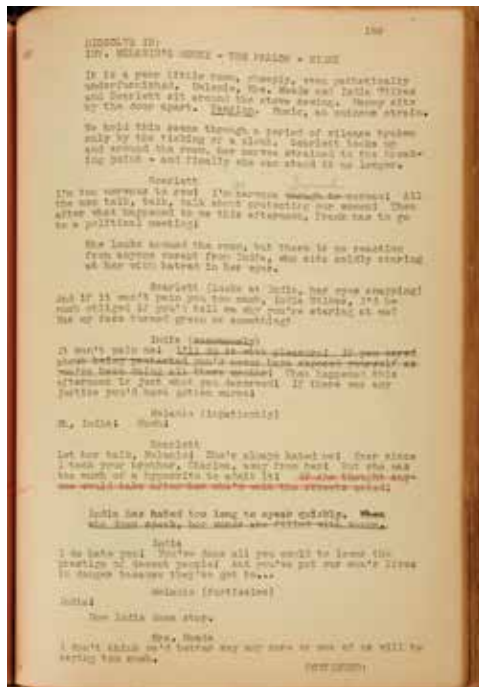


**457. Harry Davenport "Dr. Meade" tuxedo jacket from *Gone With the Wind*.** (Warner Bros., 1940) Vintage original black wool double-breasted tailcoat with unique triple-notched lapels, decorative self-cover buttons, squared tails and black silk lining throughout body with sleeves lined with striped fabric. Right sleeve near shoulder bears vintage Western Costume stamps and handwritten production information as well as contemporary barcode inventory sticker. Retaining the internal Western Costume bias label handwritten in black ink, "Harry Davenport". Lining inside right shoulder exhibits 2 in. tear, and some seam separation where tux tails meet the body of jacket. Exhibiting production wear, age and handling. In vintage very good condition. **\$1,000 - \$1,500**

**458. Vivien Leigh "Scarlett O'Hara" exhibition "Shanty Town" corduroy costume from *Gone With the Wind*.** (MGM, 1939/ created later) Vintage (4) piece costume including (1) gray corduroy ¾-sleeve jacket with empire collar scroll patterned black embroidery at collar, cuffs, placket and hem and hook and eye front closure along with ornamental self buttons, (1) floor length heavy corduroy skirt with back hook and eye and snap closure, (1) detachable matching modesty bodice panel, and (1) matching cummerbund belt with hook and eye closure to be worn over the jacket. Jacket and skirt retain internal Western Costume bias labels handwritten, "Vivien Leigh *Gone With the Wind*". Exhibiting 2-buttons missing from the modesty panel. All else in fine to very fine condition. A faithful recreation of one of the more prominent Scarlett costumes fashioned for exhibition purposes. **\$2,000 - \$3,000**







**459. *Gone With the Wind* set shooting script with alternate ending in leather cover from Connie Earl. (MGM, 1939)** Exceedingly rare original studio tooled leather bound 251-page (missing pages 226 through 228, with synopsis of missing pages tipped into script) Shooting Script with multi-color revision pages dated 03/02/39 to 05/27/39. Written by Sidney Howard and dated February 27, 1939 on the interior typed board cover. This script was the personal copy of uncredited "Script Clerk" Connie Earl. Earl was one of few above the line production members who received these special ornately hand embellished leather covers. In her capacity as Script Clerk, Ms. Earl would follow lines of dialog as performed during production, leading to make pencil annotations based on line changes made by director or, at times, the actors themselves. Examples of line changes include, on page 249, "Rhett" (Clarke Gable) as printed, "My dear I don't give a damn" hand annotated as changed to, "Frankly, my dear, I don't give a damn" and on page 189, "Scarlett's (Vivien Leigh) original line, "If she thought anyone would take after her she'd walk the streets naked!", has been excised. Dialect passages have been meticulously tended to, in example, "Prissy's" (Butterfly McQueen) line, "She done have her baby today!", has been amended to, "She done had her baby today!" Notable in this version of the script is an alternate ending. After the iconic scene when Scarlett has lost Rhett and stands in silhouette against a sunset leading to rolling credits, in this alternate ending the camera returns to Scarlett and she delivers the line, "Rhett!... Rhett!... You'll come back. You'll come back... I know you will..." Exhibiting age, edge chipping even toning, covers detached but present, minor tape repair with the last page detached and tipped to the inner back cover. Leather cover (stamped by artisan "J. Mooney") exhibits some light cracking and spot staining to the spine with interior cover lining detached. The only example of this version of the script, the only example we've encountered of this custom leather production cover, and the single best and most complete *Gone With the Wind* script we've ever handled. **\$10,000 - \$15,000**





**460. Walter Plunkett costume sketch of Vivien Leigh as "Scarlett O'Hara" in widow's costume for *Gone With the Wind*. (MGM, 1939)** Vintage original sketch accomplished in pencil, gouache, and ink on 13 x 19.75 in. artists' board. Signed in ink, "Plunkett" in the lower right below image. Exhibiting production handling, light soiling, edge toning and minor corner chipping. Pen notes in Plunkett's hand on the verso read, "I think this was an alternate of the Bazaar costume for Scarlett in *Gone With the Wind*. IT WAS USED!! Walter Plunkett". Retaining tape remnants to edges of the verso. In vintage fine condition. **\$10,000 - \$15,000**





**461. Clark Gable “Rhett Butler” screen worn riding jacket from *Gone With the Wind*.** (MGM, 1939) Vintage original custom tailored dark gray flannel period riding jacket with 3-self-cover button front closure and 1-button at the back vent (with one missing). The interior is lined with black satin, retaining the “Eddie Schmidt” maker’s label and bias label with handwritten, “38 / Mr. Clark Gable / Date 6-16-39 No. 3824.” In the book *Memo from David O. Selznick*, the legendary producer discusses the necessity of having all of Gable’s clothes made by Schmidt, his preferred tailor. Also retains the Western Costume inkstamp in the right sleeve lining. Highly visible worn by the dashing Clark Gable in the memorable scene when he rides with daughter “Bonnie” on his lap, stopping to discuss Bonnie’s thumb-sucking with “Mrs. Merriwether”. With some fraying to the interior lining. Overall, in vintage fine condition. *Provenance:* Camden House, Beverly Hills, “Movie Memorabilia: The Golden Age of Hollywood”, May 20, 1989, lot 172. **\$25,000 - \$35,000**





**462. George Reeves or Fred Crane "Tarleton Brother" jacket from *Gone With the Wind*.**

(Warner Bros., 1940) Vintage original grey wool single-breasted suit coat with notched lapels, self-buttons, 1-left breast jetted pocket with navy blue ribbon piping, 2-jetted hip pockets with navy blue ribbon piping, grey silk lining, and coordinating satin ribbon piping on cuffs. Retaining internal Western Costume bias label handwritten, "Selznick 20-108M-124" in blue ink. Could be attributed to either of the twins "Brent Tarleton" (George Reeves) or "Stuart Tarleton" (Fred Crane). Cuff trim has been sensitively replaced while pockets and all else remain vintage and original. Exhibiting age, production wear, use and handling, 5 in. tear in bottom left interior lining and 3 in. tear to interior lining at top left shoulder. In vintage good to very good condition. **\$800 - \$1,200**



**464. Sidney Howard rare handwritten signed letter regarding *Gone With the Wind* related script revisions.**

(MGM, 1939) Vintage original from *Gone with the Wind* screenwriter Sidney Howard to historical advisor Wilbur Kurtz on 5.5 in. x 6.75 in. Beverly Hills Hotel letterhead. Dated 1-29-38. Howard writes in black ink in full: "Dear Mr. Kurtz, Selznick wants us to meet tonight so that I can give you a script of 'Gone with the Wind'. I shall be back here around 6:30 and ever after" and signed below, "Sidney Howard". Verso has handwritten notation "Rec. 6 P.M. at Beverly Hills Hotel Jan 29, 1938." From the collection of a former president of the Atlanta Civil War Roundtable, for which Kurtz served as president in the 1950s. In vintage fine condition. **\$1,500 - \$2,000**



**463. Vivien Leigh "Scarlett O'Hara" portrait from *Gone With the Wind* by acclaimed portraitist Gary George.**

(ca. 1990s) Original vivid portrait painting accomplished in oils on 35 x 40 in. stretched canvas set in a 38.25 x 40.5 in. elaborate painted wooden frame. Gary George is recognized as one of the finest living portrait painters. Commissioned portraits include Pope John Paul II, President Ronald Reagan, King Hassan II of Morocco, and Armand Hammer of Occidental Petroleum. His ability to capture an insightful likeness makes his portraits desirable. Retaining hanging hardware on the verso. In fine condition. Note: 100% of the proceeds from this lot will benefit the Heart of Virginia Council, Boy Scouts of America. **\$1,000 - \$1,500**

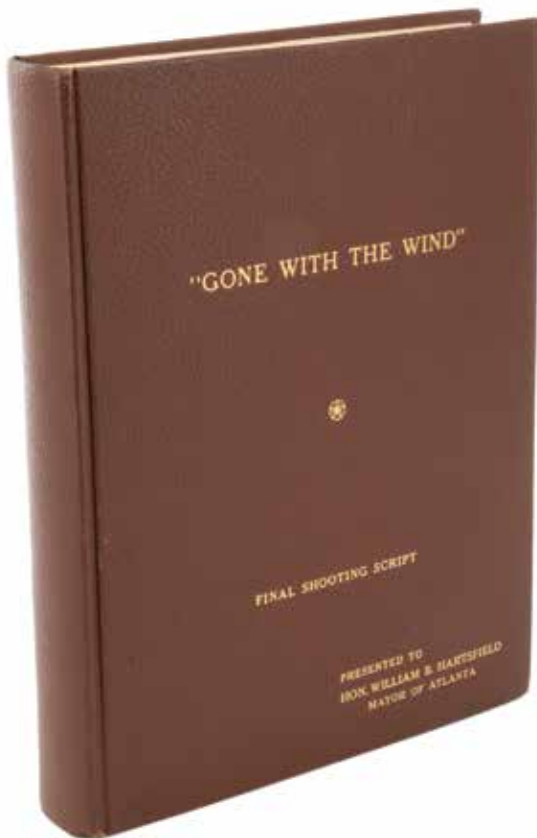
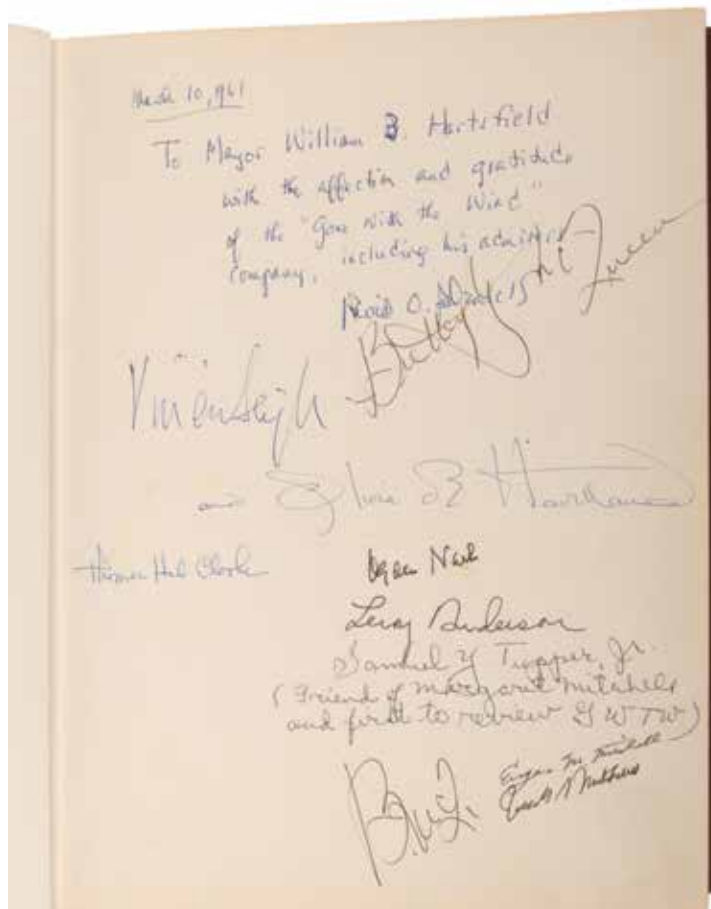






**465. Scherr square piano from Laura Hope Crews "Aunt 'Pittypat' Hamilton's" home in *Gone With the Wind*.** (MGM, 1939) Vintage original antique E.N. Scherr (Philadelphia) square piano used as set decoration in the home of Aunt "Pittypat" Hamilton (Laura Hope Crews) when "Rhett Butler" (Clark Gable) brings "Scarlett O'Hara" (Vivien Leigh) a green bonnet as a gift. All keys generate a tone, but the antique piano needs proper servicing by a technician if it is to be played as an instrument. Measures 75 in. wide x 34.5 in. deep x 38 in. tall. Stool stands 20 in. high x 17 in. wide. Wooden exterior exhibits expected wear with minor bumps to the finish; half of one of the keys is missing surface material. The vintage bench included with the lot was not used in the film and is added for display. *Provenance:* Cinema Mercantile Co. liquidation sale, Los Angeles, October 2, 1982. Cinema Mercantile Co., one of the oldest and largest suppliers of film and TV set decorations. The famous piano played by Dooley Wilson as "Sam" in *Casablanca* sold at this same sale. A year later, this piano was sold by auction house Butterfield's and comes with original September 1983 invoice and signed letter from E. Jay Krause, who acquired Cinema Mercantile, stating the provenance of the piano. **\$8,000 - \$12,000**





**466. *Gone With the Wind* presentation script inscribed by David O. Selznick to Atlanta Mayor Hartsfield at revival premier in 1961. Also signed by Vivien Leigh, Olivia de Havilland and Butterfly McQueen.** (MGM, 1940) Vintage original 273-page studio bookbound presentation script with gold gilt embossed "Gone With The Wind, Final Shooting Script, Presented to Hon. William B. Hartsfield, Mayor of Atlanta" on the cover. After *Gone With the Wind* blew into Atlanta for its history-making and city shaking gala 1939 premiere, America continued to celebrate the film at a gala Hollywood wide-screen premiere in 1954, and then all over again in 1961 when MGM and David O. Selznick pulled out all the stops to return to where it all started with an Atlanta revival premiere gala event. The three-day event was attended by David Selznick, Vivien Leigh and Olivia de Havilland where a grand Centennial Ball and a special presentation of the film was hosted. Selznick's son Daniel recalled that at the end of the screening, there was thunderous applause. While Leslie Howard had died in 1943 and Clarke Gable passed away just four months prior to the event, one important attendee that had been there for the 1939 premiere returned to the scene of the triumph. Former Mayor William B. Hartsfield who had then governed Atlanta and witnessed the historic screening of the epic movie that took his city and the world by storm. Selznick, always the tireless promoter, presented the mayor this specially bound and signed *Gone with the Wind* script to commemorate the gala celebrations and Mayor Hartsfield's unique connection to the legacy of the historic film and its release. The script has been dated, signed and inscribed in Selznick's hand, "To Mayor William B. Hartsfield with the affection and gratitude of the *Gone With the Wind* Company including his admirers..." under which, Vivien Leigh and Olivia de Havilland have signed as well as Butterfly McQueen. In addition, other notable guests who are part of *Gone With the Wind* history have signed, such as Samuel Tupper (a friend of Mitchell whose review of her novel was the first to be published), humorist Ogden Nash and Leroy Anderson one of America's premier composers both of whom Selznick was discussing a *Gone With the Wind* musical and Margaret Mitchell's nephews Eugene and Joseph Mitchell. The only known *Gone With the Wind* script signed by Vivien Leigh and Olivia de Havilland in addition to David O. Selznick and other notables. Also includes (1) 8 x 10 in. gelatin silver glossy single-weight photograph of Mayor Hartfield with Vivien Leigh and others at the re-premier in 1961. Lightly handled. In vintage very good to fine condition. Provenance: Christie's Los Angeles, 28 June 1995, Lot 87. **\$10,000 - \$15,000**







**467. The Wizard of Oz “Winkie Guard” spear and staff.** (MGM, 1939) Vintage original iconic prop spear constructed of 30 in. long cast metal unique spearhead affixed to its original wooden staff measuring 97.5 in. long. The whimsical shape of the halberd spear is characteristic of the legendary Adrian’s landmark costume designs for the production. This is one of the highly visible screen used spears wielded by the “Winkies”, the “Wicked Witch’s” ominous castle guards. The wooden staff exhibits paint scuffs and has had minor areas sensitively restored with paint. The blade exhibits age and wear with a hairline, but stable crack between the upper of 3-tines at the lower part of the blade. The rope fringe at the top of the staff has been added for display. An incredible instantly recognizable artifact from a most beloved film. In vintage very good to fine condition. *Provenance:* From noted Hollywood collector Michael Shaw. **\$20,000 - \$30,000**



**468. The Wizard of Oz 1949 rerelease lobby card with “Dorothy” and friends in the Haunted Forest.** (MGM, 1939/R-49) Vintage original color 11 x 14 in. lobby card featuring Judy Garland as Dorothy with “The Tin Man”, “The Scarecrow” and “The Cowardly Lion” at the edge of the Haunted Forest—an iconic scene not depicted in original release material. The image selection and border design of this rerelease set are widely considered to be superior to those from the 1939 release. Exhibiting grease pencil notation at bottom right, scattered pinholes, light soiling, and edge wear. In vintage good to very good condition. **\$400 - \$600**



**469. The Wizard of Oz (18) reissue photographs.** (MGM, 1939/printed later) Collection of (18) vintage gelatin silver single-weight glossy photographs ranging in size from 7.4 x 9.4 in. to 8 x 10 in. Depicting iconic scenes from the legendary musical, including “Dorothy” in Munchkinland, the Haunted Forest, and the “Wicked Witch’s” castle. Exhibiting some light soiling, creasing, and general handling. Most in vintage good to very good condition. **\$200 - \$300**





**470. Margaret Hamilton “Wicked Witch of the West” screen-worn flying hat from *The Wizard of Oz*. (MGM, 1939)**

Vintage original Adrian-designed, screen worn signature character hat constructed of black wool bunting fabric with a wide brim and an interior supporting metal hoop. The hat measures 19.5 in. in diameter with a 13.75 in. tall cone-shaped crown situated with a rear bias creating a 6.75 in. wide brim in the front, which extends 5.25 in. in the rear. Includes a 20 in. elastic chinstrap. The cotton fabric is sewn over heavy canvas. An instantly recognizable costume piece from the most famous movie witch ever portrayed on screen in one of the most beloved fantasy films in history, *The Wizard of Oz*. This hat is identical in materials and design to the other two versions we’ve handled; however, this particular hat is unique in that it retains the thin elastic chinstrap that secured the hat to Margaret Hamilton’s head during the flying sequences in the film. The audience’s very first encounter with the Wicked Witch was during the opening scenes when a terrified Dorothy peers out the window of her room to see Miss Gulch riding her bike in the whirlwind of the tornado that has lifted the house into the sky. Before Dorothy’s eyes, Miss Gulch morphs from the bike-peddling spinster into the Wicked Witch flying on her broomstick. The hat comes with a custom sculptured silicone display head in the terrifying likeness of Margaret Hamilton in her most famous role. The hat exhibits minor age and very slight seam separation between portions of the crown and brim. With 2-small spots of previous adhesive material on the underside of the brim. In vintage very good to fine condition. The consignor obtained this hat in 1970 directly from David Weisz, owner of the David Weisz Co., who held the legendary MGM Auction in 1970. A “Wicked Witch of the West” hat was sold by Profiles in History in June 2010, Auction 40, Lot 805, for \$240,000. Comes with a signed letter or provenance. The importance of this cinematic icon cannot be overstated. **\$60,000 - \$80,000**







# The genesis and development archive of MGM's classic film

## *The Wizard of Oz* – widely considered to be one of the greatest films of all time

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**471. Historic and important in-depth production archive concerning the making of *The Wizard of Oz*.** (MGM, 1939) *The Wizard of Oz* is not only one of the greatest films in cinema history and the most beloved multi-generational fantasy musical ever made, it is a landmark in the culmination of the finest examples of art and craft in Hollywood filmmaking. The movie ticked all the boxes when it came to creative vision manifesting through, story, art direction, costume design, makeup, musical composition, but it also innovated stunning visual effects in ways that endure to this very day. Celebrated for its use of fantasy storytelling, musical score and memorable characters as well as technical advancements in makeup and special effects, the creative use of Technicolor, and general stagecraft. While the magic trick plays out seamlessly onscreen, we know that behind-the-scenes, it takes an army of talented artists coming together in the spirit of collaboration to create such a flawlessly spectacular experience for the audience. Historians, fans and collectors have scrutinized *The Wizard of Oz* for the better part of a century, wringing every existing drop of knowledge and history from it. They've pored over every frame of the film and hung on every word spoken by the dwindling cast and crew who were there in the making of the movie. For any more insight or information on this classic film, you'd have to build a time machine and travel back to 1938. This archive is just such a time machine!

This archive represents the genesis, development and culmination of *The Wizard of Oz*. It includes the earliest preproduction, developmental and production materials spanning from early 1938 through the making of the masterpiece, which was released in 1939. Here you'll find initial concepts, early drafts of the screenplay, contracts, licensing arrangements, lyrics and music, director and star contracts, "Munchkin" mischief, shot logs, special effects setups and records. Many of these documents are signed by the players. Chief among these fascinating materials are the many versions of the evolving story and script, which went through as many iterations as it did contributing writers. Inspired by the popular success and acceptance of Walt Disney's feature length *Snow White and the Seven Dwarfs*, MGM bought the rights to Frank L. Baum's wildly popular children's book. Fantasy was a new milieu to the mainstream studio system, so there was much testing of the waters, trial and error, and growing pains in the adaptation of Baum's story to the big screen.

It all begins with the written word. And the process of finalizing the screenplay for this classic was an epic journey. This archive includes the materials comprising major steps in that journey including the very first step. On February 26, 1938 MGM writer Joe Cannon wrote a preliminary treatment sketch consisting of notes for adapting *The Wizard of Oz* for film:

**1) Typed carbon copy 4-page treatment titled "The Wizard of Oz"**, on 8.5 x 11 in. printed official MGM Inter-Office Communication stationery. Typed, Joe Cannon (Joe is crossed out and "WM." is written above it in pencil) and dated "2/26/38". Studio inkstamped, "File Copy" and "Vault Copy" at the top. The document reads in part: *"The following is a suggestion of the possibility of a way to get over the human being as a scarecrow and keep the idea of him not having a brain. In the Land of Oz everyone works – everyone does something for the good of the Land of Oz. The Scarecrow was found to be so dumb that any job they tried to give him he couldn't do. So they finally decided if he couldn't think he must not have a brain. The only thing that they could find for him to do in the whole Land of Oz that didn't require any thinking and a person without a brain could do was to stand in the middle of a field and be a scarecrow."* It is clear that Cannon is grappling with the story's characters being humanized versions of their fairy tale selves. Here he also attempts to justify the "Tin Woodman" as a person, in part: *"To get over for the screen the Tin Man is a human being in the tin suit. In the Land of Oz in addition to the people all working, everyone tried to make everyone else happy and contented. No fighting, no arguing. But the Tin Woodman had always been getting into fights – telling people what to do and doing nothing himself. He tried to impress the people of Oz with his own importance. The people of Oz decided that this man, on account of the way he treated people and that he only thought of himself, did not have a heart."* Dealing in this new genre of Fantasy, Cannon expresses uncertainty about the degree to which magic should be used in the movie. In part: *"In the story, 'the Wizard of Oz', everything that happens in it, happens presumably by the use of MAGIC. As you know, Dorothy is able to do all the things that she does in the Land of Oz because she has killed the Bad Witch and is now wearing the Bad Witch's silver shoes and has been kissed on the forehead by the Good Witch and it has left a mark and for these two reasons she is allowed to get to see the Wizard of Oz. I think you should decide just how much of the story you want based on the use of MAGIC."* Cannon goes on to conclude with a comparison to *"Another picture that was somewhat parallel to our problem..."* *"The Connecticut Yankee in King Arthur's Court..."*

**2) Noel Langley's original First Draft 86-page handwritten manuscript screenplay dated April 5, 1938**, (41 pages as paginated, but a full 86 pages of handwriting are present), on 8 x 12.5 in. lined paper, plus 12 additional mimeographed 8.5 x 11 in. pages interleaved. With additional loose pages of notes with various instructions for mimeographs and a "Vault Copy" cover page. At the top of the screenplay is written in ink, "Screenplay Wizard of Oz Noel Langley 4/5/38". The magical first scene of the film opens with: *"FADE IN: L.S. A flat dry expanse of Kansas Countryside, with a farm in the middle-distance. Its sheds, silo and few scattered trees stand out in sharp relief to the flatness all about. A road leads towards it from the camera, and along this road MISS GULCH comes into view on her bicycle, peddling towards the house..."* By this First Draft, some cast was already determined as in the examples: *"C. S. Hickory (Buddy Ebsen) He is leaning against a shed wall sharpening a piece of wood with a knife"* and also, *"C. S. (Truck Shot) Dorothy (Judy Garland) walking along a row of hen roosts with a basket of eggs swinging in her hand, and Toto following behind, singing the Kansas song."* The first 11-pages focus on character development particularly between Dorothy and Hickory, which reveals Dorothy's backstory before "Aunt Em" and "Uncle Henry" rescued her: *"Dorothy: No, it's not that. It's just that Auntie Em and Uncle Henry never really wanted me here: they just thought they were obliged to take me out of the asylum because nobody else was going to."* In this draft, after "Miss Gulch" takes "Toto" away, Dorothy also has a conversation with Aunt Em that poignantly sets up the themes that follow through the many iterations of screenplays in setting up the lesson that, *"There's no place like home"*: *"Dorothy: I want to go away too. Aunt Em: Now that's silly, Dorothy. Where would you go? Dorothy: Anywhere... You don't want me here... any more than you wanted Toto... you don't love me and Uncle Henry doesn't either."*

**3) Noel Langley's original Second Draft 96-page screenplay, dated May 9, 1938, including 10 fully handwritten pages.** Cover entitled "The Wizard of Oz" with "From: Noel Langley 5/9/38" and stamped "Vault Copy". Pages are standard 8.5 x 11 in., with handwritten pages on 8 x 12.5 in. lined paper. Numerous mimeographed pages feature Langley's ink annotations and edits. Of particular note, this script mentions *silver shoes* – not ruby slippers. Also the "Wicked Witch of the West" has a grand scheme to take control of the Emerald City by marrying her son "Bulbo" to "Sylvia" (characters not in the final version of the film) and making him the King of Oz.

**4) Noel Langley's original Third Draft 103-page screenplay, dated May 14, 1938, including 59 fully handwritten pages.** Cover entitled "The Wizard of Oz" with "From: Noel Langley 5/9/38", below, in pencil, subsequent revision dates are written: "5/23"; "5/25"; "5/27"; "6/31"; "6/4", and stamped "Vault Copy". Pages are standard 8.5 x 11 in., with handwritten pages on 8 x 12.5 in. lined paper. No binding brads are present. Mimeographed pages are heavily annotated in ink with Langley's edits. Of particular note, in this draft Langley vividly describes "Munchkin Country" as being *in color* when Dorothy and Toto arrive: *"Outside the door a blaze of colour greets her. The inside of the door is black & gray to give it more contrast, this is the first time in the picture that the countryside is shown in bright greens and blues – the Kansas scenes were all gray washes..."* Of great significance, in this revision, Langley changes the "Silver Shoes" to "Ruby" and writes that they are "glittering & sparkling in the sun."

**5) Florence Ryerson and Edgar Allan Woolf [Fourth Draft] 115-page "continuation of screenplay" dated July 5, 1938.** Cover entitled "The Wizard of Oz" with "From: E.A. Woolf / F. Ryerson July 5, 1938"; stamped "Vault Copy". Several inter-office notes are present, indicating present script contains changes made to Woolf & Ryerson's script of 7/5/38. Numerous pencil annotations present throughout.

*continued on next page*





**6) Noel Langley's original Fifth Draft 117-page continuation of "Oz Sequence Only" screenplay, dated August 2, 1938, including 26 fully handwritten pages.** Cover entitled "The Wizard of Oz (Oz Sequence Only)" with "From: Noel Langley 8/2/38" and stamped "Vault Copy". Pages are standard 8.5 x 11 in., with most handwritten pages on 8 x 12.5 in. lined paper. Mimeographed pages are heavily annotated in ink with Langley's edits. Several handwritten inter-office notes accompany the script, one stating in part: "Changes on Wizard of Oz Rush to to to Co. tonight. One copy to be rushed to [director Victor] Fleming personally on #26." Among the edits, "Full Technicolor" is written above the text as the graphic scene of "Munchkin Country" is described as being viewed by Dorothy as she opens her black and gray door.

**7) Special effects logs from *The Wizard of Oz*, including 19 log pages accompanied with 16 photographs.** The log pages state the title of the particular effect, including detailed remarks, including construction costs, camera department notes (including lens and speed), etc. Among the special effects listed: Spinning smoke ring effect, exterior and interior shots of farmhouse inside tornado, exterior of house falling into camera after it leaves tornado, exterior Witch-Fireball matte, interior of tornado

miniature, exterior farmhouse leaving tornado background, exterior Witch Skywriting, exterior Witch's Castle, inserts sparks from Witch's shoe,

**8) *The Wizard of Oz* Shot Log archive.** Consisting of (20+) pages of typed documents (10 with annotations), measuring from 8.5 x 11 in. and 8.5 x 5.5 in., Culver City, California, March 27, 1939 to September 21, 1939, being memos and shot logs from the matte painting division of MGM's special effects department regarding post-production on *The Wizard of Oz*, with 3 carbon copies, some pencil smudges to shot logs, otherwise fine. Warren Newcombe headed MGM's matte painting division during the production of *The Wizard of Oz*. Some of the most fantastical images in the film, such as the Emerald City of Oz, the Witch's castle, the poppy fields, the battlements, and certain interiors, were composites painted by Newcombe and his staff rather than constructed scenery. During post production, Newcombe's scenery was shot in Technicolor, and either combined with the live action scenes shot earlier during principal photography, or occasionally, as in the establishing shot of the Witch's castle, used alone in the film. This intriguing collection of memos includes the proposed schedule of shooting for the various "Newcombe shots," as they were referred to by the studio, indicating which of the four Technicolor cameras was used, along with pencil notations recording the date of test shots and actual takes. On February 28, 1938, Herman J. Mankiewicz became the first of ten screenwriters that would be assigned to transpose the popular fantasy tale into a movie. Several days later, on March 7, Mankiewicz turned in an incomplete script. The very same day Mankiewicz turned in his script, Ogden Nash was assigned to write another treatment. On March 11, 1938 a third writer, Noel Langley, was given the same assignment. None of the writers knew that the others had been hired. Eleven days later, on March 22, 1938, Noel Langley turned in a 43-page treatment, which would become the First Draft of the accepted version of *The Wizard of Oz*. On March 23, Herman Mankiewicz was officially taken off the film. Ogden Nash stayed until April 16, but turned in no written material. Langley's 86-page treatment included much of what would be the framework of the film; however, it was still far from the shooting script of October 10, 1938. It was populated by extraneous characters as a result of Langley's attempt to tie Kansas as literally as possible to Oz. The farmhand who becomes the "Tin Woodsman" (who petitions the "Wizard" for a heart) had stiff joints and was deemed "heartless" by "Lizzie Smithers," a character who worked at the soda fountain. This necessitated that Lizzie Smithers turn up in Oz. "Dorothy's" "Uncle Henry" also turned up in Oz as the son of the "Wicked Witch of the West". For some reason, Langley did not invent a third farmhand to correspond to the "Cowardly Lion". The Lion's Kansas alter ego, "Zeke", did not show up until the final shooting script. In Langley's treatment, the Cowardly Lion was strictly an Oz character. The invention of such standard fairy-tale characters by Langley is ironic, since *The Wizard of Oz*, written in 1899 and published in 1900, was consciously intended by its author to be a new kind of fairy tale - an uniquely American fairy tale not dependent on the winged fairies, enchantments, cruelty, and blood-letting of the classical European variety. On June 10, 1938, Langley was removed from *The Wizard of Oz* production. He had written one treatment and four scripts. His script of May 14 was, he assumed, the final script for the picture. He was pleased with it and so were the film's songwriters, E.Y. Harburg and Harold Arlen. The script, dated May 14, 1938 was actually a "temporary complete" script; changes were made two or three times a week by Langley between May 14 and June 4. On June 3, Florence Ryerson and Edgar Allan Woolf were officially assigned to *The Wizard of Oz*. The final screen credits on the film read, "Screenplay by Noel Langley, Florence and Edgar Allan Woolf. Adaptation by Noel Langley." Three days after they were assigned to the project, Ryerson and Woolf turned in four pages of notes. They were distressed by "a total lack of any real emotion" in Langley's Oz sequence. In mid-June, Noel Langley learned that Ryerson and Woolf had been assigned to rewrite his script. He was angry and astonished, since, as he put it, "Everybody had liked my script ... then I read their script. I had a terrific bust-up with the director. I stormed out of his office and went to Eddie Knopf [MGM story editor] and told him to take my name off the script. That was essentially saying they could blacklist me or boot me out of the business. I refused to come to the studio. And I refused to talk to the director. When he called me at home, I wouldn't answer the phone." Surprisingly, Langley's tantrum brought results. He would be allowed to veto some of the new material. Ryerson and Woolf completed their version of the script on July 5th and signed off the picture on July 27. Langley signed back on July 30, immediately picked up a copy of the script and took it apart page by page, crossing out as much of the "illiterate mush" of the Ryerson-Woolf dialogue as he could, replacing it with his own. However, much of what they had done he could not undo. The studio still was not satisfied. They asked the lyricist for the film, E.Y. Harburg, to make whatever changes he thought proper. Harburg stated, "The final shooting script is actually a blend of Ryerson, Woolf and Langley." "I liked a lot of things Langley had done, but I threw some other stuff out. I clarified the story, edited the whole thing and brought back Langley's story, which was simpler. And I added some of my own ideas." Still, there were three more writers to come... Jack Mintz worked from August 3 to September 2 and turned in four pages of suggestions. Mintz was not a scriptwriter, but a gag writer, and he was called in to suggest specific jokes for the Scarecrow, Tin Woodman, and Cowardly Lion.

Sid Silvers was assigned to the film from October 17 to October 22, the week after it started production. He was to be available on set to handle any rough spots for director Richard Thorpe. Silvers left when Thorpe was fired. John Lee Mahin was the final writer, and would spend almost as long as Langley on the picture. Mahin was assigned to *The Wizard of Oz* from October 27, 1938, to January 10, 1939. Noel Langley's connection with *The Wizard of Oz* was severed on October 31, 1938, when he was dismissed from the film for the second and final time.

Also included in this extensive archive: Signed contract between Loew's, Inc. and *The Wizard of Oz* and *Gone With the Wind* director Victor Fleming, dated November 13, 1939; "Over The Rainbow" lyrics typed & signed by composer E.Y. Harburg plus handwritten letter by Harburg about his association with Judy Garland; Original 7-page contract, dated October 1, 1938, between Loew's Inc. and Leo Singer, who is tasked to procure and supply "(124) midgets for used in the production of our photoplay *Wizard of Oz*..." Also includes inter-office communication on MGM letterhead concerning a request by "little people" agent Leo Singer to fire some of the midgets, from whom he "anticipates a great deal of trouble" - one for attempted murder, and the other for assault with a knife. MGM employee comments, "Pleasant little fellows"; Judy Garland's first employment record with MGM, dated April 1, 1936, plus a document signed by both Judy Garland and her mother, Ethel Garland, dated December 31, 1937, relating to compensation after assignment between MGM and Loew's; Other miscellaneous *Wizard of Oz*-related items. As is the case with working archives, the condition of the material varies, considering it was working material by the studio and handled multiple times during the production. Varies from very good to fair condition, with some chipping along edges and occasional tears. In very few instances old tape repairs are present. The depth and scope of this archive is impossible to convey in this auction catalog. Indeed, the content is worthy of an entire scholarly book on the subject. The importance of this developmental archive is impossible to overstate. Worthy of inclusion in the finest collections of the history of cinema. **\$800,000 - \$1,200,000**





472. *The Wizard of Oz* set-continuity photograph for the “Haunted Forest”. (MGM, 1939) Vintage original gelatin silver 8 x 10 in. single-weight glossy contact print photograph with 3-keybook punch holes in top margin. Depicting the spooky Haunted Forest set with chalk slate. Marked at bottom right, “1060-12”. Exhibiting a breached punch hole, light edge wear, and handling. In vintage very good condition. **\$400 - \$600**

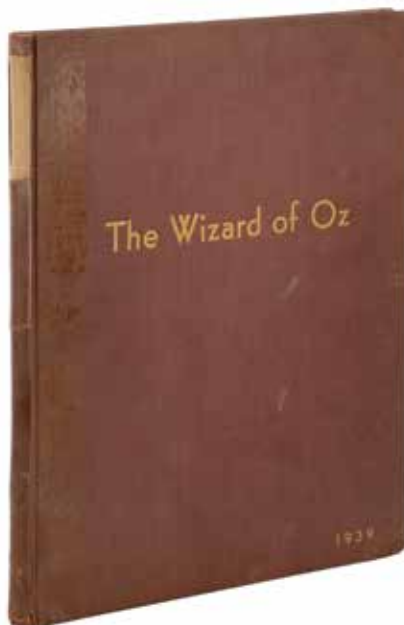


473. *The Wizard of Oz* set-continuity photograph for the “Lion Forest”. (MGM, 1939) Vintage original gelatin silver 8 x 10 in. single-weight glossy contact print photograph with 3-keybook punch holes in top margin. Depicting the Lion Forest set with chalk slate and the “Yellow Brick Road” prominently visible. Marked at bottom right, “1060-11”. Exhibiting minor edge and handling wear. In vintage very good condition. **\$400 - \$600**



474. *The Wizard of Oz* Decca 4-78-RPM record set inscribed by composer Harold Arlen to his brother and sister-in-law.

(MGM, 1939) Vintage original 4-disc set of first issue 78-RPM records of the cast-recording soundtrack album for *The Wizard of Oz*. Housed in original illustrated covers. Inscribed in pen on the first record sleeve, “For Julie + Jean, Love Harold 12-18-39”. Songs include “Over the Rainbow”, “Munchkinland Part I & II”, “If I Only Had a Brain”, “If I Only Had a Heart”, “The Merry Old Land of Oz”, and “We’re Off to See The Wizard”. This record set includes the only known release of the movie’s deleted musical number, “The Jitterbug”, as the album was created and distributed before filming wrapped. Discs exhibit very little handling, but are untested. Front cover detached but present. Illustrated covers exhibit edge wear. In vintage good to very good condition. **\$800 - \$1,200**



475. *The Wizard of Oz* bound presentation sheet music inscribed by composer Harold Arlen in Hebrew to his brother. (MGM, 1939) Collection of vintage original unique presentation bound sheet music in a 35+page book with gold gilt embossed “Wizard of Oz, 1939” on the recto cover. Handwritten inscription after dedication in Hebrew. Includes songs “Over the Rainbow”, “Munchkin Musical Sequence”, “Ding-Dong the Witch is Dead”, “We’re Off to See the Wizard”, “If I Only Had a Brain”, “Choral Sequence to Gates of the Emerald City”, “The Merry Land of Oz”, “If I Were King of the Forest”, and “The Jitterbug”. Exhibiting signs of age and handling, some cloth loss on spine. In vintage good to very good condition. **\$1,500 - \$2,000**

**END OF  
DAY 1**





**476. Winsor McCay (2) production drawings of "Gertie the Dinosaur".** (Winsor McCay, 1914) Vintage original production drawings accomplished in pen and ink on rice paper measuring 6.5 x 9 in. "Gertie the Dinosaur" was animation's first superstar. McCay drew each individual scene by hand on rice paper before the use of nitrate cels. Gertie was the first film to use animation techniques such as keyframes, registration marks and tracing paper. It influenced the next generation of animators such as the Fleischer brothers, Otto Messmer, Paul Terry, and Walt Disney. Glue stains at the corners. Otherwise, in vintage fine condition. **\$5,500 - \$7,500**

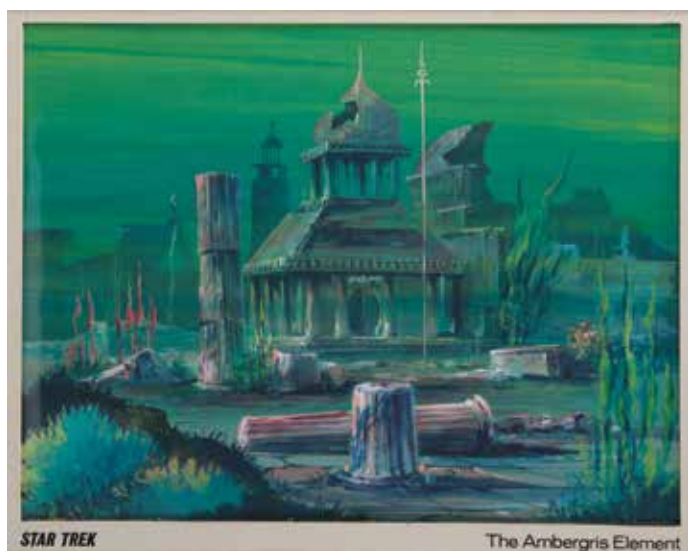
**478. "Bullwinkle" surfing cel with water effects on a Jay Ward production background.** (Jay Ward, 1960s) Vintage original untrimmed cels and production background measuring 10.5 x 12.5 in. Image area is 5.5 x 12 in. In vintage very fine condition. **\$400 - \$600**



**477. "Cecil" and "Dishonest John" (2) production cels from *The Beany and Cecil Show*.** (Clampett, 1959) Vintage original untrimmed cels measuring 10.5 x 12.5 in. With studio seal. Great sequential set-ups. In very fine condition. **\$500 - \$700**



479. "Astro Boy" production cel on a matching production background from the original TV series, *Astro Boy*. (Mushi Prod., 1963) Vintage original untrimmed cel and matching background measuring 10 x 12 in. Image size is 5 in. Extremely rare set-up. *Astro Boy* was the first popular animated Japanese TV series that embodied the aesthetics that would later become familiar worldwide as anime. In vintage very fine condition. **\$2,000 - \$4,000**



480. *Star Trek: The Animated Series* production background from episode 13, "The Ambergris Element". (Filmation, 1973) Vintage original production background measuring 10.5 x 12.5 in. The animated series featured most of the original Star Trek cast voicing their characters. **\$1,000 - \$1,500**



481. "Frodo" and "Samwise" production cel on a matching production background from *The Return of the King*. (Rankin/Bass, 1980) Untrimmed cel measuring 9.5 x 10.5 in. and matching production background measuring 10 x 13.5 in. Image area is 4 x 6.5 in. In vintage very fine condition. **\$1,000 - \$1,500**



482. "Taarna" and villains production cels from *Heavy Metal*. (Columbia, 1981) Untrimmed cels measure 10.5 x 14 in. On a matching print background. In very fine condition. **\$300 - \$500**

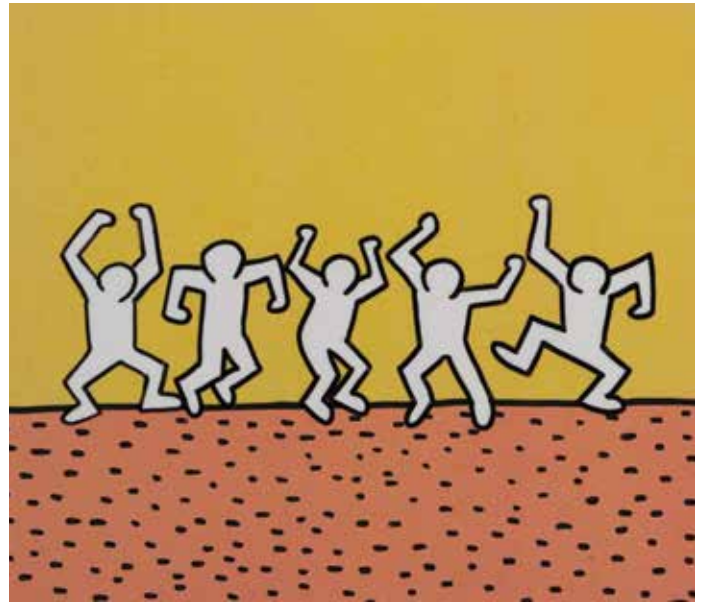


483. *Secret of NIMH (2)* production backgrounds by Ron Dias. (Don Bluth, 1982) Untrimmed production backgrounds with cel overlay, measure 10.5 x 13 in. Signed by Ron Dias. In very fine condition. **\$400 - \$600**





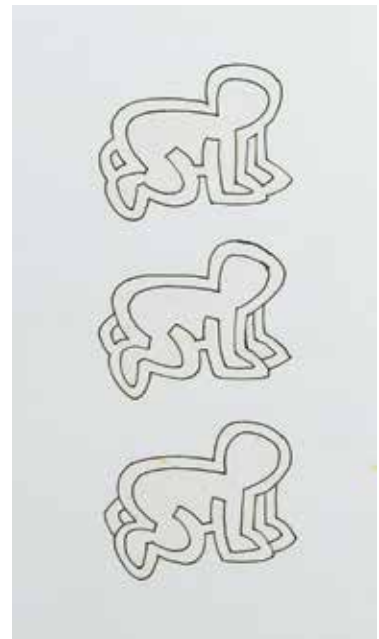
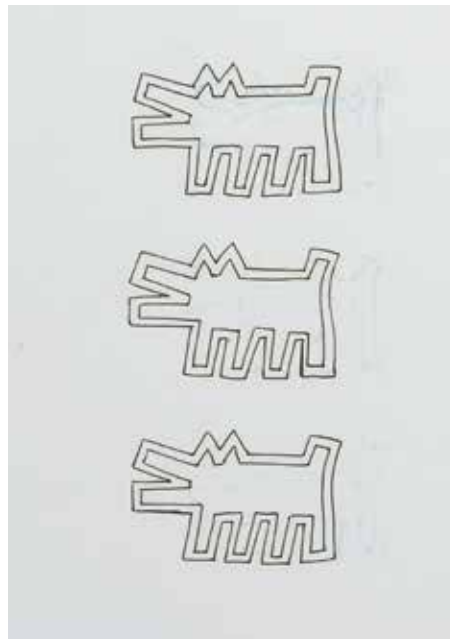
**484. “Bumblebee” production cel on a matching production background from *The Transformers: G1*.** (Sunbow Prod., 1984) Vintage original untrimmed cel measuring 9 x 10.5 in and the matching production background measuring 10 x 14 in. Image area is 7 x 6 in. This popular character will be starring in his own feature this holiday season. In vintage fine condition. **\$600 - \$1,200**



**486. Keith Haring Foundation production cel and matching drawing for the *Sesame Street* segment, “5 Dancing Men”.** (Sesame Street/Keith Haring Foundation, 1991) Vintage original untrimmed cel and matching drawing measuring 10.5 x 12.5 in. Image area is 5 x 8.5 in. Extremely rare collaboration between the Estate of Keith Haring and Sesame Street shortly after Haring’s death. Includes copy of letter and rough drawings from the Foundation. In vintage very fine condition. **\$600 - \$800**



**485. “Holli Would” publicity cel from *Cool World*.** (Ralph Bakshi, 1992) This large sexy cel of “Holli” measures 21 x 8 in. In very fine condition. Not examined out of the frame. **\$500 - \$700**



**487. Keith Haring Foundation (2) production drawings featuring the “Radiant Baby” and “Dog” for the *Sesame Street* segment, “Babies and Dogs”.** (Sesame Street/Keith Haring Foundation, 1991) Extremely rare. Collaboration between the Estate of Keith Haring and Sesame Street shortly after Haring’s death. Includes copy of letter and rough drawings from the Foundation. Accomplished in graphite on untrimmed animation paper measuring 10.5 x 12.5 in. In very fine condition. **\$400 - \$600**



488. "Bugs Bunny" and "Mr. Hyde" production cels from *Hyde and Hare* on a production background from *Dr. Jerkyl's Hide*. (Warner Bros., 1954/1955) Untrimmed cels measure 10.5 x 13.5 in. and untrimmed background measures 9.5 x 12.5 in. Background is signed by Irv Wyner. In very fine condition. **\$1,500 - \$2,500**



489. "Bugs Bunny" Mel Blanc signed production cel from *Half Fair Hare*. (Warner Bros., 1956) Vintage original untrimmed cel measuring 10.5 x 12.5 in. Image is 4.5 in. Signed by Mel Blanc. In vintage very fine condition. **\$1,200 - \$1,500**



491. "Wile E. Coyote" production cel from a Warner Bros. theatrical short. (Warner Bros., 1950s) Vintage original untrimmed cel measuring 10.5 x 12.5 in. Image is 3.5 in. In vintage very fine condition. **\$600 - \$800**



490. "Tweety" and "Sylvester" production cel from *Tweety and the Beanstalk*. (Warner Bros., 1957) Vintage original untrimmed cel measuring 10.5 x 12.5 in. Image is 6 in. In vintage very fine condition. **\$800 - \$1,200**



492. "Yosemite Sam" production cel from *Shishkabugs*. (Warner Bros., 1962) Vintage original untrimmed cel measuring 10.5 x 12.5 in. Image is 4 in. In vintage very fine condition. **\$600 - \$800**





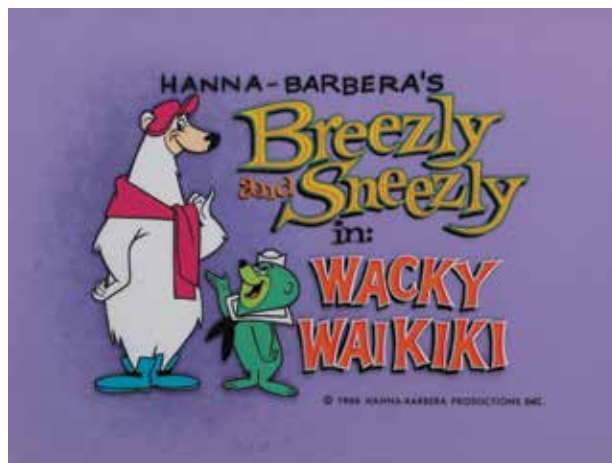
493. "Wile E. Coyote" production cel on a production background from a Warner Bros. Theatrical short. (Warner Bros., 1960s) Vintage original slightly trimmed cel measuring 9 x 12 in. and production background measures 10 x 13 in. Image is 6 in. In vintage very fine condition. \$800 - \$1,200



494. "Road Runner", "Coyote" and "Plymouth" production cels from a Road Runner car commercial. (Warner Bros., 1971) Vintage original untrimmed cels measure 10.5 x 12.5 in. Plymouth paid \$50,000 to Warner Bros. to use the Road Runner name and likeness from their cartoons (as well as a "beep, beep" horn, which Plymouth paid \$10,000 to develop). In fine condition. Unexamined out of the frame. \$700 - \$1,000



496. "Homer", "Marge" and "Maggie" production cels on a matching production background from *The Simpsons*. (20th Century Fox, 1990s) Untrimmed cels and matching production background measure 10.5 x 12.5 in. In vintage very fine condition. \$600 - \$800



497. "Breezly" and "Sneezly" main title production cels on a matching production background from *Wacky Waikiki*. (Hanna-Barbera, 1955) Vintage original untrimmed cels and matching production background measuring 10.5 x 12.5 in. In vintage very fine condition. \$600 - \$900



495. "Pink Panther" production cel on a matching production background from *Olympinks*. (DePatie/Freleng, 1980) Vintage original untrimmed cel measuring 10.5 x 12.5 in. and the matching background measuring 10.5 x 18 in. Image area is 4.5 x 6.5 in. Produced to coincide with the 1980 Winter Olympics. In vintage very fine condition \$300 - \$500



498. "Touché Turtle" and "Lippy the Lion" (2) production cels on production backgrounds. (Hanna-Barbera, 1962) Vintage original untrimmed cels and production backgrounds measuring 10.5 x 12.5 in. Both in vintage fine condition. Unexamined out of the frame. \$200 - \$400





499. "Pebbles" and Country Star production cel on a matching production background from *The Flintstones*. (Hanna-Barbera, 1960s) Vintage original trimmed cel and matching background measuring 7 x 9 in. Image is 5.5 in. As prepared at the studio for presentation purposes. In very fine condition. Unexamined out of the frame. \$700 - \$1,000



502. "Fred Flintstone" and "Barney Rubble" production cels on a matching production background from *The Flintstones*. (Hanna-Barbera, 1964) Vintage original trimmed cels and matching background measuring 9 x 11 in. Image area is 5 x 6 in. As prepared at the studio for presentation purposes. In vintage very fine condition. \$800 - \$1,200



500. "Fred Flintstone" fireman production cel on a production background from *The Flintstones*. (Hanna-Barbera, 1960s) Vintage original trimmed cel and background measuring 8 x 10 in. Image is 6.5 in. In vintage very fine condition. \$600 - \$800



503. "The Great Gazoo" (5) production drawings from *The Flintstones*. (Hanna-Barbera-1960s) Vintage original (5) production drawings accomplished in graphite on animation paper measuring 10.5 x 12.5 in. In vintage fine condition. \$300 - \$500



501. "Fred Flintstone" and "Barney Rubble" production cel on a matching production background from *The Flintstones*. (Hanna-Barbera, 1960s) Vintage original trimmed cel and matching background measuring 8.5 x 11 in. As prepared at the studio for presentation purposes. In very fine condition. \$600 - \$800



504. *The Flintstones* main title production cels on a matching production background. (Hanna-Barbera, 1970s) Vintage original untrimmed cels and matching production background measuring 10.5 x 12.5 in. In vintage very fine condition. \$300 - \$500





505. *The Man Called Flintstone* (2) production cels and matching production backgrounds featuring “Fred Flintstone” and villains, “Triple X” and “Bobo”. (Hanna Barbera, 1966) Vintage original trimmed cels and matching backgrounds measuring 8 x 10 in. As prepared at the studio for presentation purposes. In fine condition. \$600 - \$800



508. “George Jetson” and “Jane Jetson” publicity cel on a production background from *The Jetsons*. (Hanna-Barbera, 1970s) Vintage original untrimmed cels and production background measuring 10.5 x 12.5 in. In vintage fine condition. \$300 - \$500



506. “Fred Flintstone” and “Barney Rubble” in the Flintmobile production cels on a production background from *The Flintstones*. (Hanna-Barbera, 1970s) Vintage original untrimmed cels and production background measuring 10.5 x 12.5 in. Huge image area is 9 x 12 in. In vintage fine condition. \$300 - \$500



509. “Scooby-Doo”, “Shaggy”, “Daphne”, “Scrappy-Doo” and “The Mystery Machine” production title cel on a matching production background from *The New Scooby-Doo Mysteries*. (Hanna-Barbera, 1984) Original extremely rare “Scooby-Doo” title set-up. Untrimmed cel and matching background measure 10.5 x 12.5 in. In vintage very fine condition. \$1,000 - \$1,500



507. “The Flintstones” and “The Rubbles” along with the entire cast pan model cel on a pan production background from *The Flintstone Comedy Show*. (Hanna-Barbera, 1980) This original huge pan cel and pan production background measure 10.5 x 40 in. Some minor paint flaking on a couple of the characters with a slight crease running along the middle of the pan cel. Otherwise, in fine condition. \$600 - \$1,200

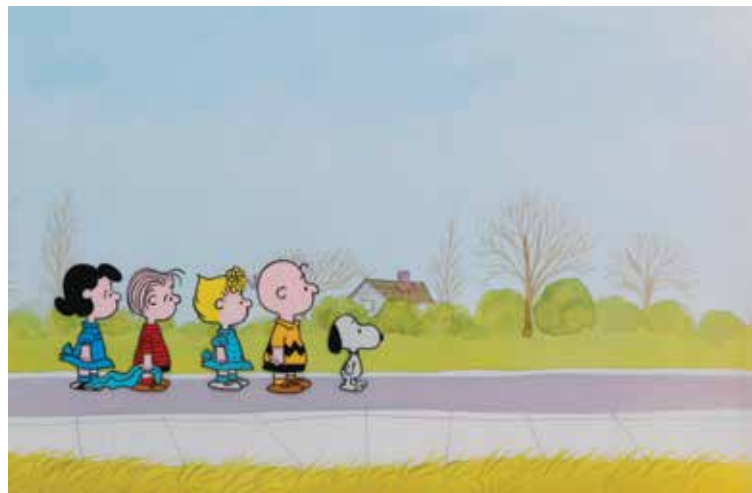




510. “Snoopy” production cel from *Snoopy Come Home* signed by **Charles Schulz**. (Bill Melendez, 1972) Vintage original untrimmed cel measuring 10.5 x 12.5 in. Image is 5 in. In vintage very fine condition. \$500 - \$700



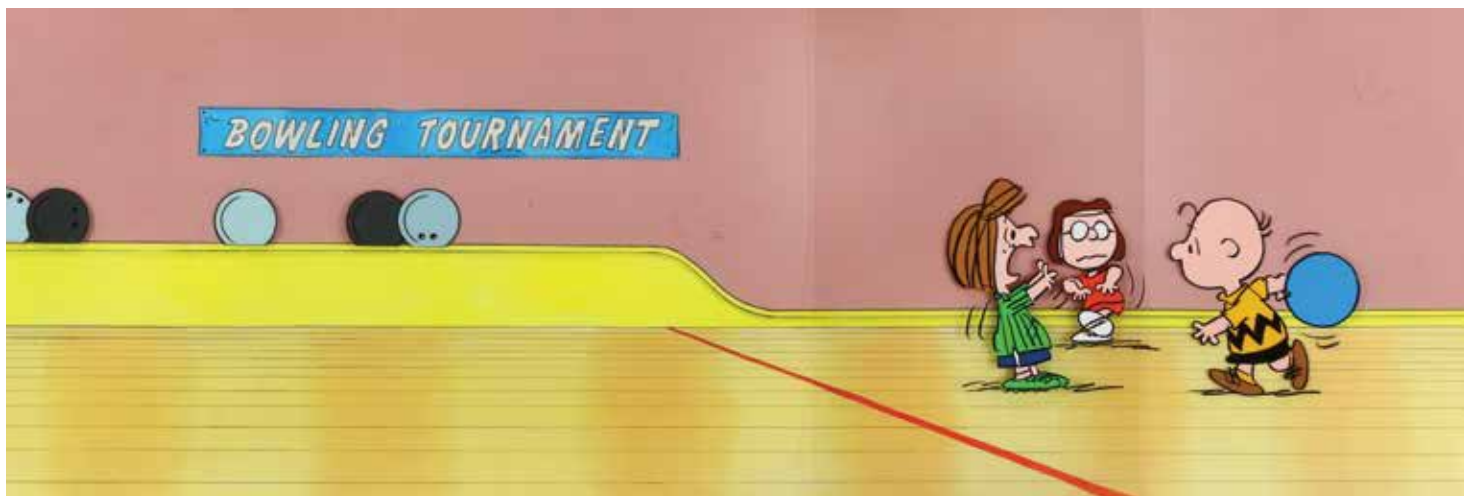
511. “Linus” production cel from a *Peanuts* TV special signed by **Charles Schulz**. (Bill Melendez, 1970s) Vintage original untrimmed cel measuring 10.5 x 12.5 in. Image is 5 in. A great image of Linus with his blanket. In vintage very fine condition. \$500 - \$700



512. “Snoopy”, “Charlie Brown”, “Linus”, “Lucy”, and “Sally” production cel on a production background from a *Peanuts* TV Special. (Bill Melendez, 1970s) Vintage original untrimmed cel and production background measure 10.5 x 12.5 in. A great image of the whole Peanuts gang. In vintage very fine condition. \$600 - \$800



513. “Snoopy” tennis production cel from *You're a Good Sport, Charlie Brown*. (Bill Melendez, 1975) Vintage original untrimmed cel measuring 10.5 x 12.5 in. Huge image of Snoopy is 7.5 in. In vintage very fine condition. \$500 - \$700



514. “Charlie Brown” bowling with “Peppermint Patty” and “Marcie” production cels on a pan production background from a *Peanuts* TV Special. (Bill Melendez, 1970s) One of the largest Peanuts set-ups we have ever offered. Untrimmed cels measure 10.5 x 12.5 in. The pan production background measures 10.5 x 38.5 in. Image area is 4.5 x 8 in. In very fine condition. \$1,200 - \$1,700

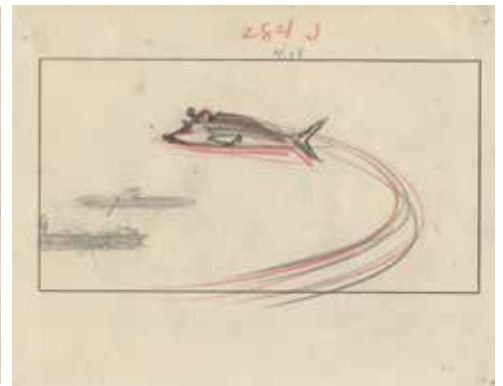
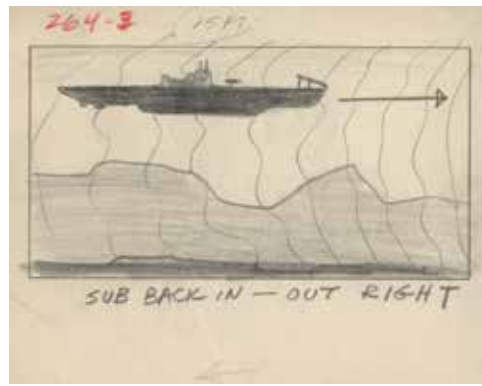




**515. Peanuts limited edition cel from *A Charlie Brown Christmas* entitled, "Dress Rehearsal".** (Bill Melendez, 1990s) Original untrimmed cel measures 10.5 x 12.5 in. Numbered 185/500. Comes with studio seal and COA. Signed by Bill Melendez. Signature is slightly faded. In very fine condition. **\$800 - \$1,200**



**516. Peanuts limited edition cel from *A Charlie Brown Christmas* entitled, "Friendly Advice".** (Bill Melendez, 1990s) Original untrimmed cel measures 10.5 x 12.5 in. Numbered 186/500. Comes with studio seal and COA. Signed by Bill Melendez. Signature is slightly faded. In very fine condition. **\$800 - \$1,200**

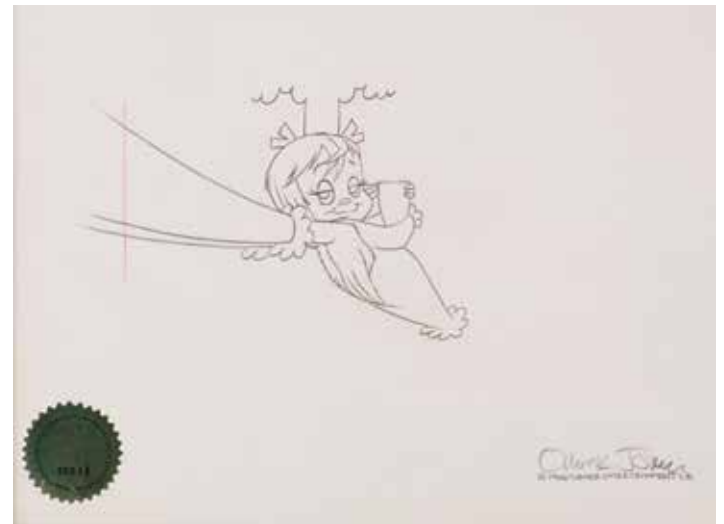


**517. *The Incredible Mr. Limpet* (7) original storyboards.** (Warner Bros., 1964) Vintage original storyboards accomplished in graphite, colored pencil and marker on storyboard paper measuring 7 x 5.5 in. In vintage fine condition. **\$300 - \$500**



**518. "Grinch" one of one cel with a matching production drawing from *How the Grinch Stole Christmas*.** (MGM, 1966) Vintage original untrimmed cel and matching production drawing measuring 10.5 x 12.5 in. Image size is 7 in. Unexamined out of frame. In vintage very fine condition. **\$1,200 - \$1,700**





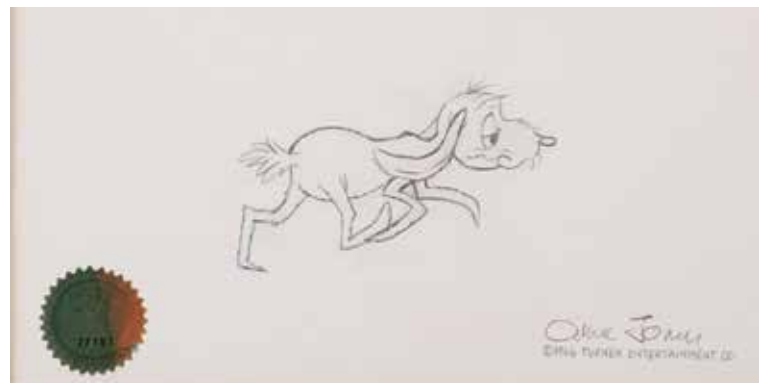
519. "Cindy Lou Who" and "Grinch" production cel with its matching production drawing from *How the Grinch Stole Christmas*. (MGM, 1966) Vintage original production cel and matching production drawing measuring 10.5 x 12.5 in. Image area is 4 x 6 in. Adorable expression from Whoville's littlest citizen. Signed by Chuck Jones. With studio seal and COA. In very fine condition. \$800 - \$1,800



520. Chuck Jones drawing of the "Grinch" and "Max" from *How the Grinch Stole Christmas*. (MGM, 1966) Vintage original drawing accomplished in graphite on animation paper measuring 10.5 x 12.5 in. Signed by Chuck Jones. In vintage fine condition. \$500 - \$800

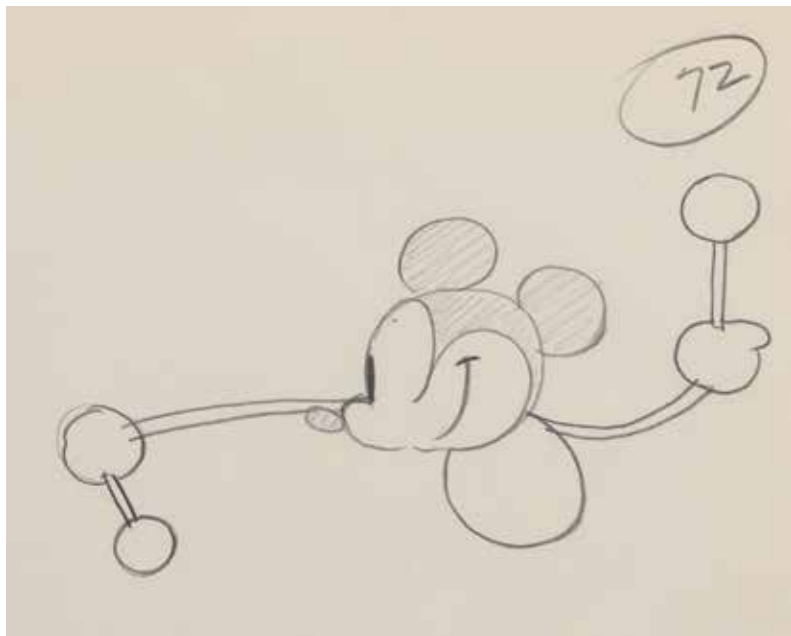


521. "Grinch" storyboard drawing signed by Chuck Jones from *How the Grinch Stole Christmas*. (MGM, 1966) Vintage original drawing accomplished in pen and colored marker on storyboard paper measuring 6 x 7 in. In vintage fine condition. \$400 - \$600



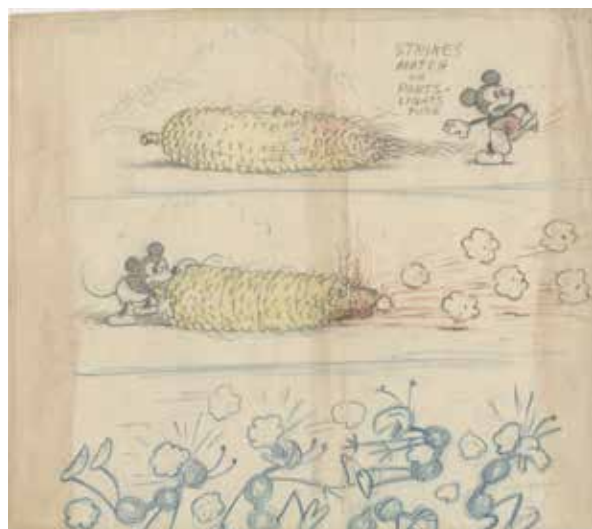
522. "Max" one of one cel with its matching production drawing from *How the Grinch Stole Christmas*. (MGM, 1966) Vintage original cel and matching production drawing measuring 10.5 x 12.5 in. Image area is 3 x 4.5 in. Signed by Chuck Jones. With studio seal and COA. In vintage very fine condition. \$600 - \$1,200





**523. “Mickey Mouse” production drawing from *Steamboat Willie*.** (Walt Disney, 1928) Vintage original production drawing accomplished in graphite on animation paper measuring 9.5 x 12 in. Image area is 3 x 5.5 in. *Steamboat Willie* was the third of Mickey’s films to be produced but was the first to be distributed because Walt Disney, inspired by watching the musical *The Jazz Singer*, had committed himself to producing the first sound cartoon. In vintage fine condition. **\$2,250 - \$3,000**

**524. “Mickey Mouse” flying an airplane production drawing from *The Mail Pilot*.** (Walt Disney, 1933) Vintage original production drawing accomplished in graphite and colored pencil on animation paper measuring 9.5 x 12 in. Image area is 9.5 x 5.5 in. In vintage fine condition. **\$800 - \$1,200**

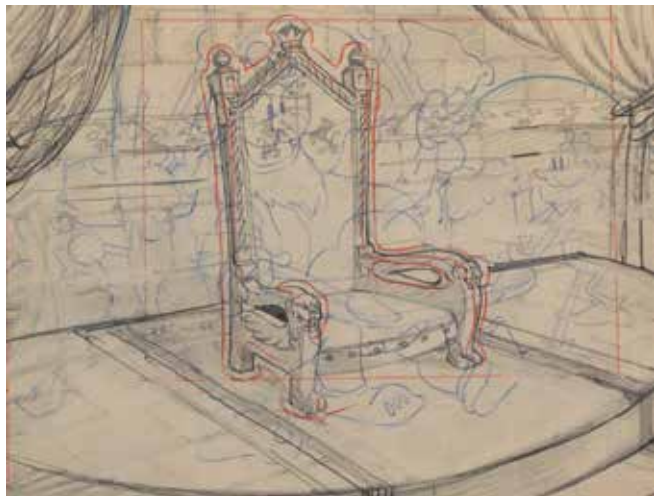


**525. Les Clark concept drawing from *Mickey's Garden* featuring “Mickey Mouse”.** (Walt Disney, 1935) Vintage original concept drawing accomplished in graphite and colored pencil on animation paper measuring 8.5 x 9.5 in. In vintage fine condition. **\$200 - \$300**



**526. “Fish riding Seahorses” production cel on a matching production background from *King Neptune*.** (Walt Disney, 1932) Vintage original trimmed cel and matching background measuring 8 x 10 in. In vintage fine condition. **\$2,000 - \$3,000**





**527. *Ye Olden Days* production layout drawing.** (Walt Disney, 1933) Vintage original layout drawing accomplished in graphite and colored pencil on animation paper measuring 9.5 x 12 in. Freddie Moore and Ben Sharpsteen are listed as animators. In vintage fine condition. **\$800 - \$1,200**



**530. "Mickey Mouse" ice skating production drawing from *On Ice*.** (Walt Disney, 1935) Vintage original production drawing accomplished in graphite and colored pencil on animation paper measuring 9.5 x 12 in. Image area is 5 x 8 in. In vintage fine condition. **\$600 - \$800**



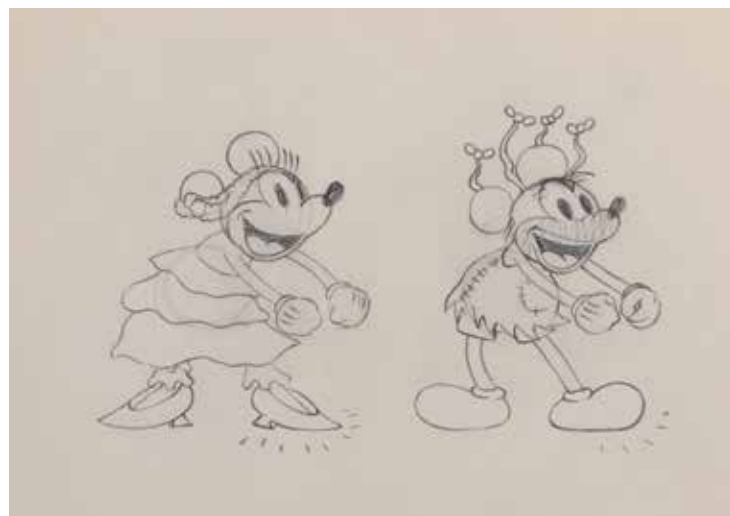
**528. "Mickey Mouse" and "Minnie Mouse" production drawing from *Camping Out*.** (Walt Disney, 1934) Vintage original production drawing accomplished in graphite on animation paper measuring 9.5 x 12 in. Image area is 4 x 7.5 in. In vintage fine condition. **\$600 - \$800**



**531. "Mickey Mouse" & "Minnie Mouse" production drawing from *Puppy Love*.** (Walt Disney, 1933) Vintage original production drawing accomplished in graphite on animation paper measuring 9.5 x 12 in. Image area is 4.5 x 3.5 in. In vintage fine condition. **\$650 - \$850**



**529. *Who Killed Cock Robin?* concept drawing.** (Walt Disney, 1935) Vintage original concept drawing accomplished in pen and gouache on artists' paper measuring 17 x 12 in. Possibly used for a *Good Housekeeping* article. In vintage fine condition. **\$600 - \$800**

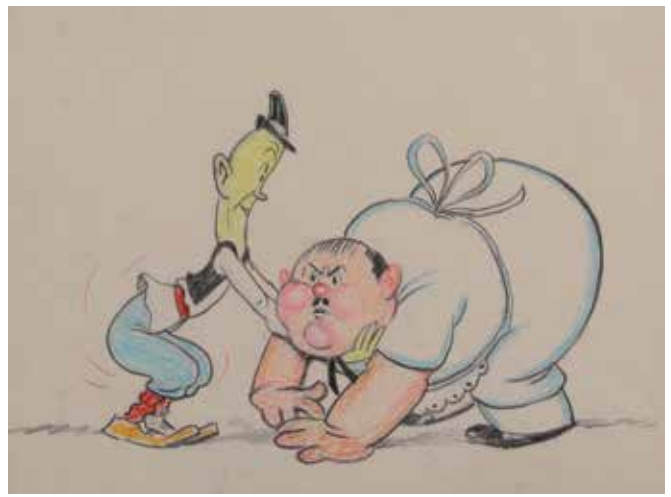


**532. "Mickey Mouse" and "Minnie Mouse" production drawing from *Mickey's Mellerdrammer*.** (Walt Disney, 1935) Vintage original production drawing accomplished in graphite on animation paper measuring 9.5 x 12 in. In vintage fine condition. **\$500 - \$700**





533. "Mickey Mouse", "Donald Duck" and "Goofy" production drawing from *Mickey's Service Station*. (Walt Disney, 1935) Vintage original production drawing accomplished in graphite on animation paper measuring 9.5 x 12 in. Image area is 6 x 8.5 in. In vintage fine condition. **\$800 - \$1,200**



536. "Laurel" and "Hardy" production storyboard drawing from *Mother Goose Goes Hollywood*. (Walt Disney, 1938) Vintage original storyboard drawing accomplished in graphite and colored pencil on animation paper measuring 8 x 9 in. Image area is 4 x 7 in. In vintage fine condition. **\$500 - \$700**



534. "Pluto" character model drawing. (Walt Disney, 1930s) Vintage original model drawing accomplished in graphite on animation paper measuring 10 x 12 in. In vintage fine condition. **\$500 - \$700**



537. "The Marx Brothers" (2) production drawings from *Mother Goose Goes Hollywood*. (Walt Disney, 1938) Vintage original (2) production drawings accomplished in graphite and colored pencil on animation paper measuring 10 x 12 in. In vintage fine condition. **\$500 - \$700**



535. "WC Fields" and "Charlie McCarthy" production model drawing from *Mother Goose Goes Hollywood*. (Walt Disney, 1938) A Vintage original production model drawing accomplished in graphite on animation paper measuring 10 x 12 in. In vintage fine condition. **\$400 - \$600**



538. "Pluto" and forest animals production model sheet from *The Pointer*. (Walt Disney, 1939) Vintage original model sheet accomplished in graphite on trimmed animation paper applied to artists' paper measuring 15 x 18.5 in. Some light staining. Otherwise in fine condition. **\$1,500 - \$2,500**





**539. "Dopey" playing the drums**  
**production cel on a wood veneer**  
**Courvoisier background from**  
***Snow White and the Seven Dwarfs*.**  
 (Walt Disney, 1937) Vintage original  
 trimmed cel and Courvoisier  
 background measuring 7 x 8 in.  
 Image is 5 in. Image of drum has  
 been trimmed and applied. With  
 Courvoisier label, as prepared by  
 Courvoisier Gallery for sale. In very  
 fine condition. Not examined outside  
 the frame. **\$2,000 - \$3,000**

**540. "Dopey", "Doc", "Happy" and "Sneezy"**  
**production cels on a wood veneer**  
**Courvoisier background from**  
***Snow White and the Seven Dwarfs*.**  
 (Walt Disney, 1937) Vintage original trimmed cels are  
 applied to the Courvoisier background measuring 7 x  
 9 in. Image area is 4.5 x 8.5 in. Great expressions of the  
 dwarfs as they meet "Snow White" for the first time. As  
 prepared at Disney for sale through Courvoisier Galleries.  
 In vintage very fine condition. **\$3,000 - \$6,000**



**541. "Grumpy" at the accordion**  
**production cel on a Courvoisier**  
**background from**  
***Snow White and***  
***the Seven Dwarfs*.** (Walt Disney, 1937)  
 Vintage original trimmed cel applied  
 to Courvoisier background measuring  
 6 x 5.5 in. Image is 4 in. As prepared by  
 Courvoisier Gallery for sale. In vintage  
 fine condition. Unexamined out of frame.  
**\$2,250 - \$4,000**





542. “Dopey” and “Sneezzy” production cel on a Courvoisier background from *Snow White and the Seven Dwarfs*. (Walt Disney, 1937) Vintage original trimmed cel applied to Courvoisier background measuring 10 x 7 in. Image is 8 in. As prepared by Courvoisier Gallery for sale. In vintage very fine condition. Unexamined out of frame. **\$3,500 - \$5,000**



545. “Snow White” holding rabbit production cel on a Courvoisier background from *Snow White and the Seven Dwarfs*. (Walt Disney, 1937) Vintage original trimmed cel applied to Courvoisier background measuring 7 x 7 in. Image is 4.5 in. With Courvoisier labels and mat, as prepared by Courvoisier Gallery for sale. In vintage fine condition. Unexamined out of frame. **\$4,750 - \$6,000**



543. “Snow White” production drawing from *Snow White and the Seven Dwarfs*. (Walt Disney, 1937) Vintage original production drawing accomplished in graphite on animation paper measuring 10 x 12 in. Image is 6.5 in. In vintage fine condition. **\$400 - \$800**



544. “The Witch” production drawing from *Snow White and the Seven Dwarfs*. (Walt Disney, 1937) Vintage original drawing of the “Evil Witch” with the poison apple accomplished in graphite and colored pencil on animation paper measuring 10 x 12 in. Image area is 6.5 x 7.5 in. In fine condition. Unexamined out of the frame. **\$700 - \$1,000**





**546. “Snow White” and doves production cels on a Courvoisier background from *Snow White and the Seven Dwarfs*.** (Walt Disney, 1937) Vintage original trimmed cels applied to Courvoisier background measuring 7 x 7 in. With Courvoisier labels, as prepared by Courvoisier Gallery for sale. Great image of Snow White singing at the well. In vintage fine condition. Unexamined out of frame.  
**\$5,500 - \$7,500**



**547. “Snow White” and birds production cels on a Courvoisier background from *Snow White and the Seven Dwarfs*.** (Walt Disney, 1937) Vintage original trimmed cel applied to large Courvoisier background measuring 10 x 9 in. Image is 6.5 in. With Courvoisier mat, as prepared by Courvoisier Gallery for sale. In vintage fine condition.  
**\$5,500 - \$7,500**



**548. Ferdinand Horvath concept drawing of “Snow White” in the Dark Forest for *Snow White and the Seven Dwarfs*.** (Walt Disney, 1937) Vintage original concept drawing accomplished in graphite on artists' paper measuring 5 x 8 in. This is a masterpiece by Disney legend, F. H. Horvath showcasing a fearful “Snow White” in the dark forest. In vintage fine condition. Unexamined out of frame.  
**\$4,000 - \$6,000**



549. The “Evil Witch” and her boat production cel on a custom painted background from *Snow White and the Seven Dwarfs*. (Walt Disney, 1937) Great image! The vintage original trimmed cel has been applied to a full cel. Full cel and custom background measure 10 x 12 in. Image area is 5.5 x 6.5 in. In very fine condition.  
\$6,500 - \$9,000



550. The “Evil Queen” production cel from *Snow White and the Seven Dwarfs*. (Walt Disney, 1937) Exquisite expression! Vintage original trimmed cel measuring 11 x 8.5 in. Image is 10 in. Inscribed and signed “Walt Disney” on the mat by Disney animator Bob Moore. In fine condition.  
\$10,000 - \$12,000





**551. “Ferdinand” and “Matadors” production cels on a production background from *Ferdinand the Bull*.** (Walt Disney, 1938) Vintage original trimmed cels applied to the trimmed production background measuring 8.5 x 11 in. As prepared by Courvoisier studio for resale. Comes with Courvoisier COA. In vintage fine condition. **\$2,000 - \$3,000**



**552. “Pinocchio” production drawing from *Pinocchio*.** (Walt Disney, 1940) Vintage original drawing accomplished in graphite and colored pencil on animation paper measuring 10 x 12 in. Image size is 8 in. Stamped “Model Drawg.” Image size is 8 in. One of the nicest Pinocchio drawings we have ever offered. It was later used as a Model drawing. In vintage fine condition. **\$600 - \$1,000**



**553. “Pinocchio”, “Geppetto” and “Figaro” production cels on a preliminary production background from *Pinocchio*.** (Walt Disney, 1940) Vintage original cels trimmed and applied to a gorgeous detailed preliminary background measuring 12.5 x 15.5 in. Cels of Pinocchio as a puppet are quite rare. As prepared by the studio for presentation purposes. In vintage fine condition. **\$7,000 - \$14,000**





554. "Jiminy Cricket" and "Lampwick" production cels on a production background from *Pinocchio*. (Walt Disney, 1940) Vintage original cel of "Jiminy" trimmed and applied to the cel of "Lampwick" and production background measuring 9 x 11 in. In vintage very fine condition. \$3,500 - \$5,000



555. "Pinocchio" and "Russian Puppets" production cels on a Courvoisier background from *Pinocchio*. (Walt Disney, 1940) Vintage original trimmed cel applied to Courvoisier background measuring 8 x 7.5 in. Image is 7 in. Comes with Courvoisier label, as prepared by Courvoisier Gallery for sale. In vintage very fine condition. Unexamined out of frame. \$3,750 - \$5,000

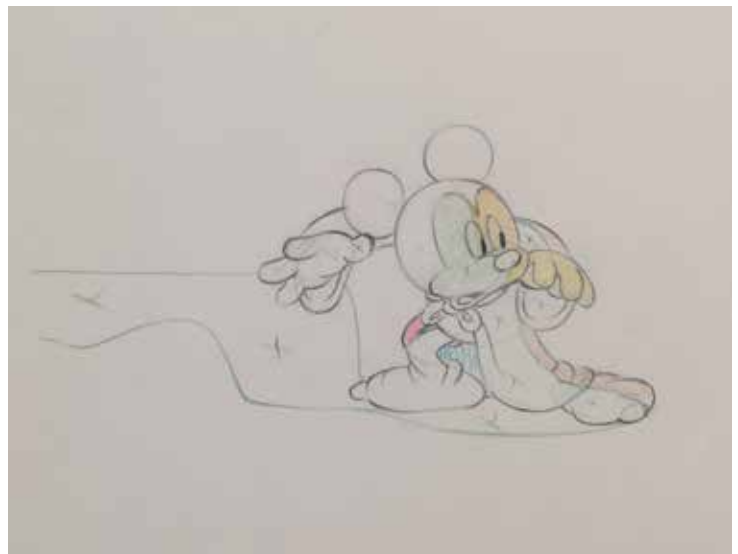


556. *Pinocchio* (90) original animator's storyboard photostats. (Walt Disney, 1940) Vintage original (90) Photostat storyboards of almost the entire production of the film. Several of these original "Working" animator photostats are heavily annotated in graphite and colored pencil. Ranging in size from 11 x 10 in. to 11 x 14 in. Exhibiting minor wear and glue stains along the sides. Otherwise, in vintage very good condition. \$2,500 - \$3,500





**557. *Pinocchio* (2) opening movie premiere programs.** (Walt Disney, 1940) Including (1) 6-page Pantages Theatre, Hollywood program measuring 11 x 8 in. and (1) The Center Theatre program measuring 13.5 x 15 in. and featuring 2-color lithographic prints. Programs exhibit slight surface wear and light staining on the edges. Otherwise in very good condition. **\$300 - \$500**



**558. "Mickey Mouse" production drawing from "The Sorcerer's Apprentice" segment of *Fantasia*.** (Walt Disney, 1940) Vintage original production drawing accomplished in graphite and colored pencil on animation paper measuring 10 x 12 in. Image area is 4 x 7.5 in. In vintage fine condition. **\$800 - \$1,200**



**559. "Mickey Mouse" and water effects (2) production drawings from "The Sorcerer's Apprentice" segment of *Fantasia*.** (Walt Disney, 1940) Vintage original (2) production drawings accomplished in graphite and colored pencil on animation paper measuring 11.5 x 14.5 in. In vintage fine condition. Unexamined out of frame. **\$3,000 - \$5,000**



**560. "Mickey Mouse" concept painting from the "The Sorcerer's Apprentice" segment of *Fantasia*.** (Walt Disney, 1940) Vintage original concept painting accomplished in tempera and gouache on artists' board measuring 7.5 x 9 in. In vintage fine condition. **\$5,000 - \$7,000**



561. "Mickey Mouse" and "Broom" concept painting from the "Sorcerer's Apprentice" segment of *Fantasia*. (Walt Disney, 1940) Vintage original concept painting accomplished in tempera and gouache on artists' board measuring 3.5 x 5 in. In vintage fine condition. \$5,000 - \$7,000



562. "Mickey Mouse" concept painting from "The Sorcerer's Apprentice" segment of *Fantasia*. (Walt Disney, 1940) Vintage original concept painting accomplished in tempera and gouache on artists' board measuring 7 x 8.5 in. In vintage fine condition. \$5,000 - \$7,000



563. "The Sorcerer's Apprentice" (3) concept art thumbnails for the opening titles for *Fantasia*. (Walt Disney, 1940) Vintage original thumbnail sketches accomplished in colored pencil on artists' paper with 2-measuring 3 x 4 in. and 1-measuring 5 x 7 in. In vintage fine condition. \$1,800 - \$3,000



564. "Yen Sid" production drawing from "The Sorcerer's Apprentice" segment of *Fantasia*. (Walt Disney, 1940) Vintage original production drawing accomplished in graphite on animation paper measuring 10 x 12 in. Image is 9.5 in. In vintage fine condition. \$900 - \$1,500



565. "Mickey Mouse"  
production cel on a  
production background from  
"The Sorcerer's Apprentice"  
segment of *Fantasia*. (Walt  
Disney, 1940) Vintage original  
untrimmed cel measuring 10 x 12  
in. and the production background  
measures 12.5 x 16 in. Image is  
7 in. This is the first "Sorcerer's  
Apprentice" set-up we have offered  
with a production background. In  
vintage fine condition.  
**\$30,000 - \$40,000**







**566. "Mother Pegasus" and "Baby Pegasus" production cels on a Courvoisier background from "The Pastoral Symphony" segment of *Fantasia*.** (Walt Disney, 1940) Vintage original trimmed cels applied to a full cel. The full cel and Courvoisier background measure 11 x 14.5 in. Image area is 4 x 9 in. As prepared by Courvoisier studio for resale. In vintage fine condition. **\$2,750 - \$4,000**



**568. "Centaurette" and "Centaur" (2) production drawings from "The Pastoral Symphony" segment of *Fantasia*.** (Walt Disney, 1940) Vintage original production drawings accomplished in graphite and colored pencil on animation paper measuring 12.5 x 14.5 in. Images are 7 in. and 8 in. In fine condition. **\$800 - \$1,200**

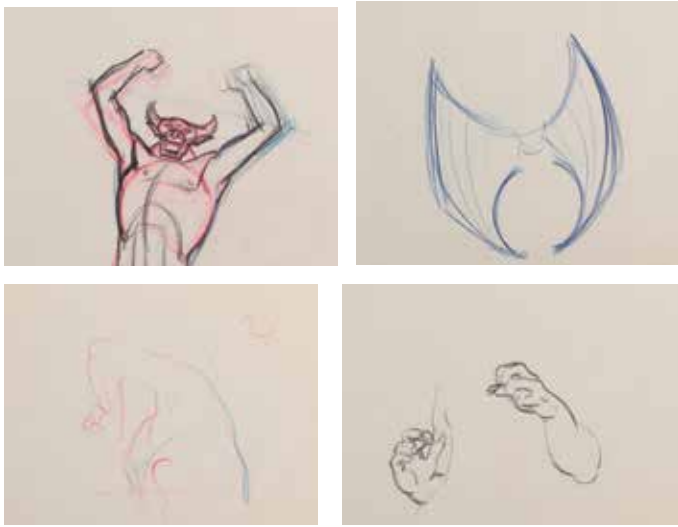


**567. "Dinosaurs" production drawing from the "Rite of Spring" segment of *Fantasia*.** (Walt Disney, 1940) Vintage original production drawing accomplished in graphite and colored pencil on animation paper measuring 10 x 12 in. Image area is 9.5 x 8 in. In vintage fine condition. **\$600 - \$800**



**569. "Robed Monks" production cel on a Courvoisier background from the "Ava Maria" segment of *Fantasia*.** (Walt Disney, 1940) Vintage original trimmed cel and Courvoisier background measuring 10 x 13 in. As prepared by Courvoisier Gallery for sale. In vintage very fine condition. Unexamined out of frame. **\$3,000 - \$5,000**



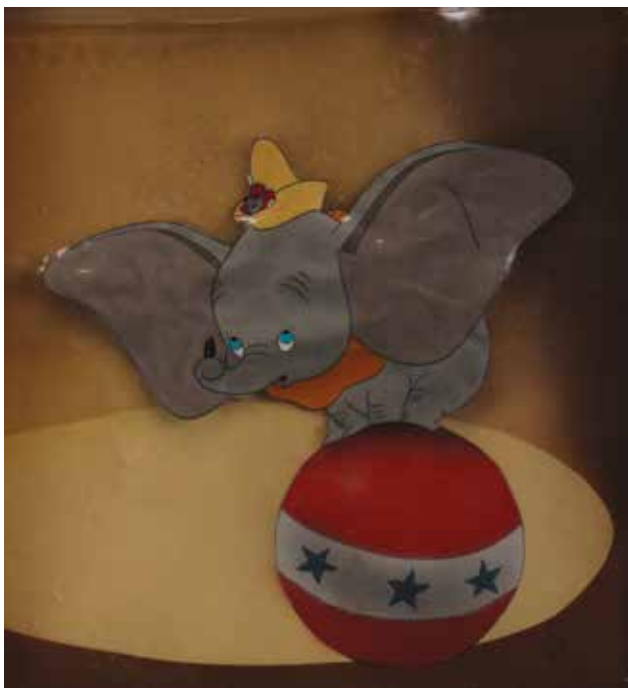
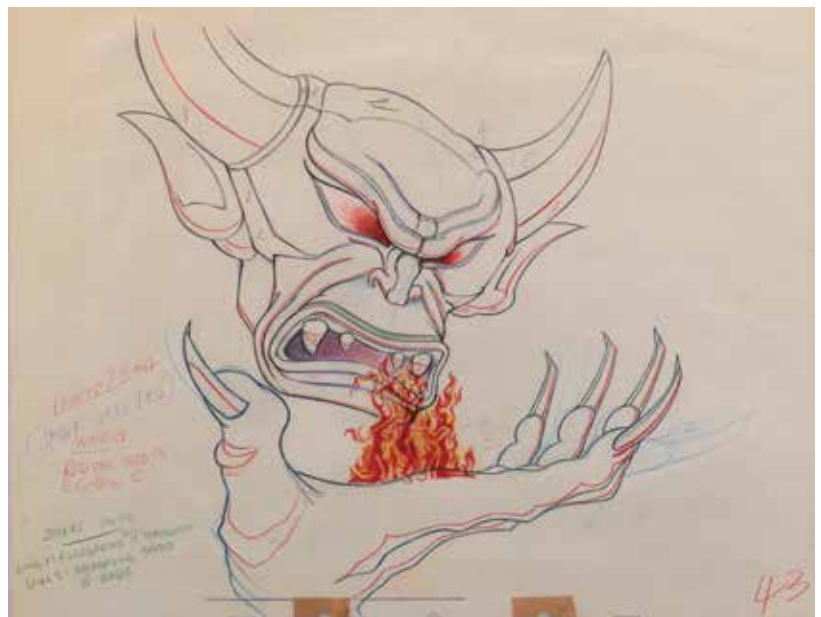


**570. "Chernabog" (4) production drawings from the "Night on Bald Mountain" segment of *Fantasia*.** (Walt Disney, 1940) Vintage original production drawing accomplished in graphite and colored pencil on animation paper measuring 12.5 x 15.5 in. Exhibiting some handling. Otherwise, in vintage fine condition. **\$300 - \$500**



**571. "Mrs. Jumbo" and "Stork" production cels on a Courvoisier background from *Dumbo*.** (Walt Disney, 1941) Vintage original trimmed cels and Courvoisier background measuring 9 x 12 in. As prepared by Courvoisier studio for resale. Signed on the cel by Ward Kimball. In vintage fine condition. **\$1,800 - \$2,500**

**572. "Chernabog" production drawing from "The Night on Bald Mountain" segment of *Fantasia*.** (Walt Disney, 1940) Vintage original production drawing accomplished in graphite and colored pencil on animation paper measuring 12.5 x 15.5 in. Image area is 10.5 x 12 in. One of the finest Chernabogs we have ever offered. Note how the fire reflects in the eyes. In vintage fine condition. **\$3,000 - \$5,000**



**573. "Dumbo" and "Timothy Mouse" production cel on a Courvoisier background from *Dumbo*.** (Walt Disney, 1941) Great image of Dumbo holding the feather. Trimmed cel and Courvoisier background measure 9 x 8 in. Image area is 4 x 6.5 in. Retains Courvoisier gallery label and original mat as prepared by Courvoisier for sale. Cel is slightly wavy. Otherwise in fine condition. **\$2,000 - \$4,000**





**574. "Dumbo" and "Ringmaster" production layout drawing from *Dumbo*.** (Walt Disney, 1941) Vintage original production layout drawing accomplished in graphite and colored pencil on animation paper measuring 10 x 12 in. Light staining around the edges. In vintage very good condition. **\$500 - \$700**



**575. Freddie Moore "Girl" Drawing.** (ca. 1940s) Vintage original drawing accomplished in pen and ink on a cel measuring 8.5 x 12 in. Image is 8 in. Some say Freddie Moore was Walt Disney's greatest artist. His peers around the studio would always ask for one of Fred's "Freddie Moore Girls" drawings and seek draftsmanship advice. In vintage fine condition. **\$400 - \$600**



**576. *Dumbo* (24) animators' reference photographs.** (Walt Disney, 1941) Vintage original (24) gelatin silver photographs measuring 4 x 5 in. featuring scenes of a circus being set up as well as some of the Disney artists at work including, Art Riley, Ethel Kulsar and Retta Scott. Scott was the first woman to receive screen credit as an animator at the studio. In vintage very good condition. **\$400 - \$600**



**577. Freddie Moore "Girl" Drawing.** (ca. 1940s) Vintage original drawing accomplished in pen and colored pencil on untrimmed animation paper measuring 10 x 12 in. Some say Freddie Moore was Walt Disney's greatest artist. His peers around the studio would always ask for one of Fred's "Freddie Moore Girls" drawings and seek draftsmanship advice. In fine condition. **\$400 - \$600**

**578. "Mickey Mouse" playing golf on a production background from *Canine Caddy*.** (Walt Disney, 1941) Vintage original untrimmed cel and production background measuring 10 x 12 in. Image area is 6 x 10 in. In vintage very fine condition. Unexamined out of frame. **\$3,250 - \$5,000**







**579. "Mickey Mouse" golfing production drawing from *Canine Caddy*.** (Walt Disney, 1941) Vintage original production drawing accomplished in graphite and colored pencil on animation paper measuring 10 x 12 in. Image area is 5 x 9 in. In vintage fine condition. **\$500 - \$700**



**580. "Mickey Mouse" and "Pluto" cels from *Squatter's Rights*.** (Walt Disney, 1946) Vintage original trimmed cels and custom painted background measuring 9.5 x 12 in. Image area is 6 x 7 in. In vintage very fine condition. **\$1,500 - \$2,500**



**581. "Bambi", "Thumper" and rabbits production cels on a Courvoisier background from *Bambi*.** (Walt Disney, 1942) Vintage original trimmed cels applied to Courvoisier background measuring 7.5 x 9 in. With Courvoisier label, as prepared by Courvoisier Gallery for sale. In vintage fine condition. Unexamined out of frame. **\$2,750 - \$4,000**



**582. "Bambi", "Thumper" and rabbits production cel with cel overlay on a production background from *Bambi*.** (Walt Disney, 1942) Vintage original trimmed cels applied to production background measuring 9.5 x 9 in. Image area is 6 x 7 in. Retains Courvoisier gallery label as prepared by Courvoisier for sale. In vintage fine condition. **\$6,000 - \$8,000**





583. “Bambi” and water effects cels on a Courvoisier background from *Bambi*. (Walt Disney, 1942) Vintage original Bambi has been trimmed and applied to a cel. Cels and Courvoisier background measure 7 x 8.5 in. Image is 4 in. As prepared by Courvoisier studio for resale. In vintage fine condition. **\$1,800 - \$3,000**



584. “Ichabod Crane” production cel on a production background from *The Adventures of Ichabod and Mr. Toad*. (Walt Disney, 1945) Vintage original untrimmed cel and production background measuring 12.5 x 15.5 in. In vintage fine condition. Unexamined out of frame. **\$3,000 - \$5,000**



585. Bill Layne painting of “The Martins and the Coys” segment from *Make Mine Music*. (Walt Disney, 1946) Vintage original painting accomplished in gouache on artists' board measuring 10.5 x 12.5 in. Bill Layne was a background artist at Disney Studio. He worked on such films as *The Jungle Book*, *Mary Poppins*, *101 Dalmatians* and *Sleeping Beauty*. Signed by Layne. In very fine condition. Unexamined out of the frame. **\$1,500 - \$2,000**



586. "Bongo" and "Lulubelle" production cels on a production background from the "Bongo" segment of *Fun and Fancy Free*. (Walt Disney, 1947) Vintage original cels trimmed and applied to the production background measuring 9 x 11 in. Image area is 4.5 x 7.5 in. Love is in the air! In vintage fine condition. \$2,000 - \$3,000



587. "Pecos Bill" and "Widowmaker" production cel on a production background from the "Pecos Bill" segment of *Melody Times*. (Walt Disney, 1948) Vintage original trimmed cel applied to the production background measuring 8 x 10 in. Image area is 8 x 6.5 in. With Disney COA, as prepared by the Art Props department for presentation purposes. In very fine condition. Unexamined out of the frame. \$2,000 - \$3,000



588. "Little Toot" and Police Tugboats production cels on a production background from the "Little Toot" segment of *Melody Times*. (Walt Disney, 1948) Vintage original trimmed cels applied to the production background measuring 9.5 x 11.5 in. Image area is 4.5 x 7 in. As prepared by the Art Props department for presentation purposes. In very fine condition. Unexamined out of the frame. \$3,000 - \$5,000



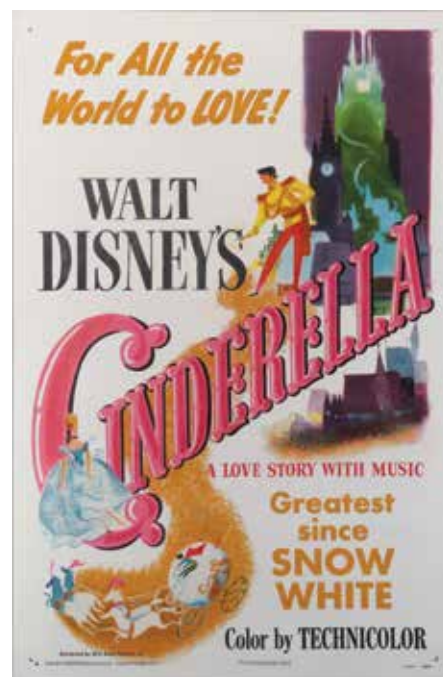




589. "Cinderella" and evil stepsister, "Anastasia" production cels from *Cinderella*. (Walt Disney, 1950) Vintage original untrimmed cels measure 12.5 x 15.5 in. In vintage very fine condition. Unexamined out of frame. \$2,000 - \$3,000



590. "Cinderella" and "Prince Charming" production cel from *Cinderella*. (Walt Disney, 1951) Vintage original trimmed cel measuring 10 x 10.5 in. Image is 3 in. In vintage very fine condition. \$2,000 - \$3,000



591. *Cinderella* original 1-sheet poster. (Walt Disney, 1950) Vintage original 41 x 27 in. linen backed 1-sheet poster. In vintage fine condition. \$300 - \$500





592. **Mary Blair** pan concept painting of the “Coach” and “Cinderella’s Castle” from *Cinderella*. (Walt Disney, 1950) Vintage original concept painting of Cinderella’s legendary ride to the ball. Accomplished in gouache on artists’ board measuring 9 x 18.5 in. Pinholes at the corners. **\$9,500 – \$12,000**





593. "Walrus" and "Oysters" production cels on a production background from *Alice in Wonderland*. (Walt Disney, 1951) Vintage original trimmed cel and production background measuring 9 x 11.5 in. In vintage fine condition. \$3,500 - \$5,000



594. Mary Blair concept painting of "Alice" and crabs from *Alice in Wonderland*. (Walt Disney, 1951) Vintage original concept painting accomplished in gouache on artists' board measuring 9 x 11.5 in. Pinholes at the corners. In vintage fine condition. \$6,500 - \$8,500





595. "Alice" (4) production drawings from *Alice in Wonderland*. (Walt Disney, 1951) Vintage original (4) drawings accomplished in graphite on untrimmed animation paper measuring 12.5 x 15.5 in. In vintage fine condition. \$600 - \$1,000



596. *Alice in Wonderland* production layout drawings (2) featuring "Alice" and the "White Rabbit's" front yard. (Walt Disney, 1951) Vintage original (2) drawings accomplished in graphite on untrimmed animation paper measuring 12.5 x 15.5 in. Layout drawings from Alice are extremely rare. In vintage fine condition. \$1,000 - \$2,000



597. "Peter Pan", "Wendy", "John", and "Michael" flying to Neverland concept painting from *Peter Pan*. (Walt Disney, 1953) Vintage original concept painting accomplished in pastel on artists' board measuring 8 x 9 in. In vintage fine condition. \$1,200 - \$2,000



598. "Alice" production drawing from *Alice in Wonderland*. (Walt Disney, 1951) Vintage original production drawing accomplished in graphite on animation paper measuring 12.5 x 15.5 in. Image is 5.5 in. In fine condition. \$400 - \$600





599. "Si" and "Am" production cel from *Lady and the Tramp*. (Walt Disney, 1955) Vintage original trimmed cel measuring 9 x 10 in. Image is 6 in. In vintage very fine condition. \$2,500 - \$3,500

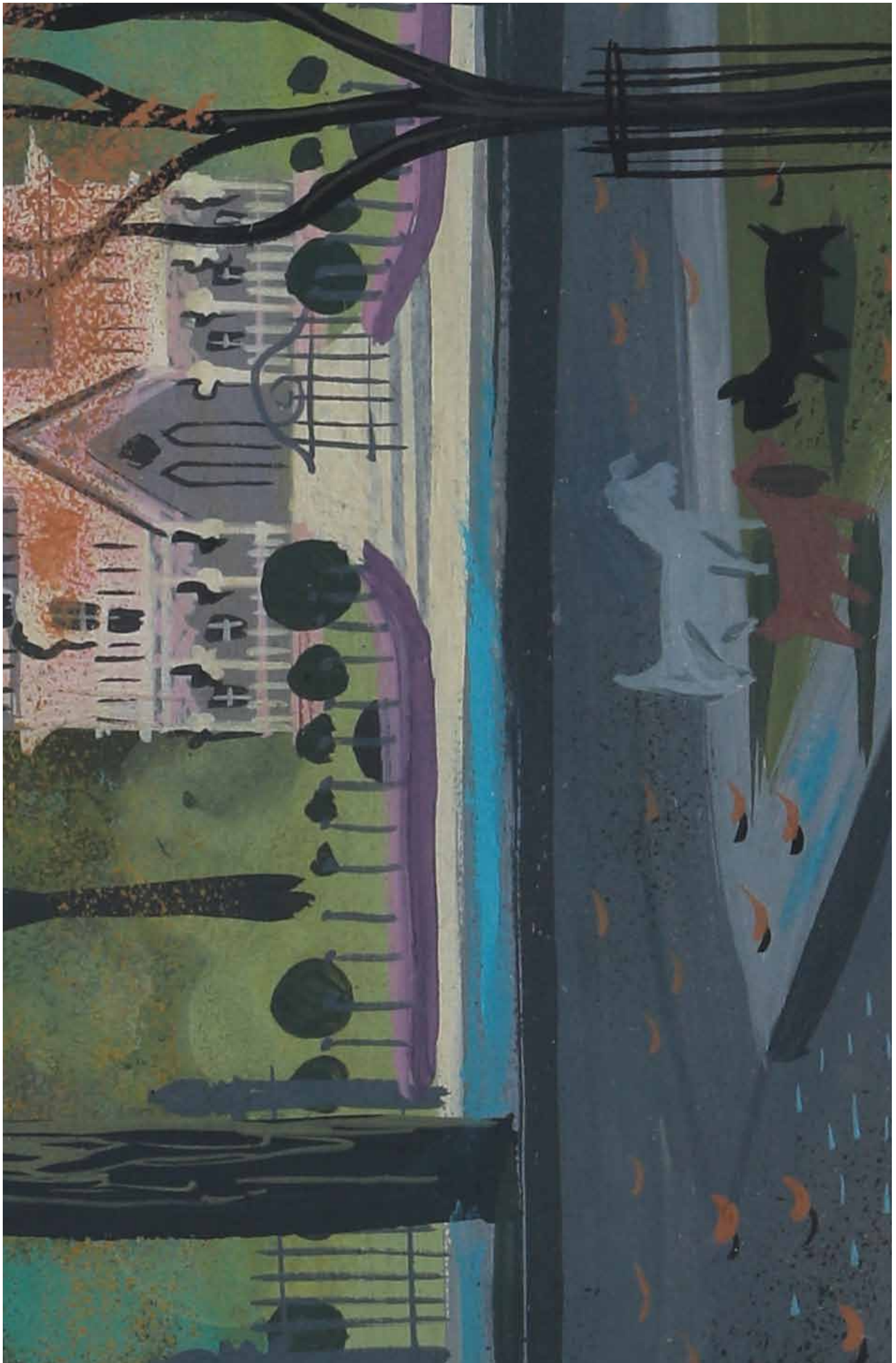


600. "Lady" and "Tramp" production cels on a production background from *Lady and the Tramp*. (Walt Disney, 1955) Vintage original slightly trimmed cels measuring 10.5 x 12.5 in. and production background measuring 12.5 x 15 in. Image area is 7 x 11 in. In vintage very fine condition. \$7,000 - \$9,000

601. "Lady" and "Tramp" production cels on a production background from *Lady and the Tramp*. (Walt Disney, 1955) Vintage original slightly trimmed cels measuring 11.5 x 13 in. and production background measuring 12.5 x 15 in. Image area is 4 x 5 in. In vintage very fine condition. \$7,000 - \$9,000







602. Eyvind Earle pan concept painting of "Lady", "Tramp" and "Jock" from *Lady and the Tramp*. (Walt Disney, 1955) Vintage original concept painting accomplished in tempera and gouache on artists' board measuring 9 x 21 in. Signed by Earle. Pinholes at the corners. In vintage fine condition. \$11,000 - \$15,000





603. "Tramp" production cel from *Lady and the Tramp*. (Walt Disney, 1955) Vintage original trimmed cel measuring 9 x 10.5 in. Image area is 4.5 x 4.5 in. With gold seal as sold at the Art Corner Gallery in Disneyland. In very fine condition. **\$600 - \$800**



604. "Lady" and "Mrs. Darling" production cel from *Lady and the Tramp*. (Walt Disney, 1955) Vintage original trimmed cel measuring 6 x 8 in. Image area is 5.5 x 7 in. In very fine condition. **\$850 - \$1,200**



605. "Lady" and "Tramp" production cels on a production background from *Lady and the Tramp*. (Walt Disney, 1955) Vintage original cels are trimmed and applied to a full cel. The full cel and production background measure 12 x 16.5 in. Image area is 7 x 9.5 in. In vintage fine condition. **\$4,000 - \$6,000**



606. "Lady", "Tramp", "Tony" and "Joe" production cels from the "Bella Notte" scene from *Lady and the Tramp*. (Walt Disney, 1955) Vintage original trimmed cels applied to a full cel measuring 12 x 18 in. In vintage very fine condition. **\$3,500 - \$5,000**



“This is the night, such a beautiful night,  
and they call it...Bella Notte!”



607. “Bella Notte” production cels on a pan production background featuring “Lady”, “Tramp”, “Tony” and “Joe” from *Lady and the Tramp*. (Walt Disney, 1955) Vintage original trimmed cels of “Lady” and “Tramp” are applied to a full cel. Trimmed cels of “Tony” and “Joe” are applied to a pan production background measuring 11 x 26 in. Trimmed cel of the table has been added. One of the most iconic images from the classic animated feature! In vintage very fine condition. \$50,000 - \$70,000





608. “Prince Phillip” and “Samson” cels from *Sleeping Beauty*. (Walt Disney, 1959) Vintage original trimmed cels measuring 8 x 10 in. Image area is 6.5 x 10 in. As prepared by the studio for sale at the Art Corner Gallery at Disneyland. **\$1,000 - \$1,500**

609. “Flora”, “Fauna” and “Merriweather” production cels from *Sleeping Beauty*. (Walt Disney, 1959) Vintage original trimmed cels measuring 9 x 12 in. Image area is 8 x 11 in. As sold at the Art Corner Gallery in Disneyland. In vintage very fine condition. **\$1,200 - \$1,800**



610. Eyvind Earle concept painting of “The Three Fairies” and “Castle” from *Sleeping Beauty*. (Walt Disney, 1959) Vintage original concept painting accomplished in tempura and gouache on artists' board measuring 5 x 11 in. Signed by Earle. In fine condition **\$4,000 - \$6,000**





611. "Maleficent" and "Diablo" production cels on a pan production background from *Sleeping Beauty*. (Walt Disney, 1959) Vintage original trimmed cels applied to a full pan cel. Full cel and pan production background measure 12 x 32 in. In vintage fine condition. \$10,000 - \$12,000



612. Eyvind Earle pan concept painting of "Maleficent" and "Sleeping Beauty's Castle" from *Sleeping Beauty*. (Walt Disney, 1959) Vintage original concept painting accomplished in tempera and gouache on artists' board measuring 8.5 x 26.5 in. Signed by Earle. Pinholes at the corners. In vintage fine condition. \$11,000 - \$15,000





**613. Eyvind Earle concept painting for *Sleeping Beauty*.** (Walt Disney, 1959) Vintage original concept painting accomplished in tempera and gouache on artists' board measuring 2 x 2.5 in. Signed by Earle. It's remarkable to find such an incredible level of detail in a painting this size. Pinholes at the corners. In vintage fine condition. **\$1,000 - \$1,500**



**614. "Princess Aurora" and "Prince Phillip" dancing production cel from *Sleeping Beauty*.** (Walt Disney, 1959) Vintage original cel measuring 12.5 x 16.5 in. Image is 5.5 in. In vintage very fine condition. **\$4,000 - \$6,000**



**615. Ken Anderson "Medusa's Riverboat" concept painting for *The Rescuers*.** (Walt Disney, 1977) Vintage original concept painting accomplished in gouache on artists' board measuring 6 x 9 in. In vintage very fine condition. **\$400 - \$600**



**616. Ken Anderson concept drawing from *The Rescuers* featuring "Bernard" and "Miss Bianca".** (Walt Disney, 1977) Vintage original concept drawing accomplished in pen and colored marker on animation paper measuring 11 x 8.5 in. Multiple pinholes at the corners. In vintage fine condition. **\$600 - \$800**





**617. Mel Shaw concept painting of “Todd” for *The Fox and the Hound*.** (Walt Disney, 1981) Vintage original concept painting accomplished in pastel on artists' paper measuring 7.5 x 10 in. Mel Shaw was an American animator, design artist, and writer. From *Bambi* onward, he was involved in numerous Disney animated films. His credits, usually involving animation design or story, include *The Rescuers*, *The Fox and the Hound*, *Beauty and the Beast*, and *The Lion King*. In 2004, Shaw was named a Disney Legend for his important contributions to the company's legacy. Numerous pinholes at the corners. In vintage fine condition. **\$400 - \$600**



**618. “Scrooge McDuck” production cel on a production background from *DuckTales*.** (Walt Disney, 1987) Vintage original untrimmed cel and production background measuring 10 x 12 in. Image is 7 in. In very fine condition. **\$400 - \$600**



**619. “Scrooge McDuck” production cel on a production background from *DuckTales*.** (Walt Disney, 1987) Vintage original untrimmed cel and production background measuring 10 x 12 in. Image is 7.5 in. In very fine condition. **\$400 - \$600**

**620. Ken Anderson concept drawing of “Donald Duck” and “Chicken Little”.** (Walt Disney, 1960s) Vintage original concept drawing accomplished in pen and colored pencil on artist's paper tipped to board measuring 12 x 15.5 in. In vintage fine condition. **\$600 - \$800**







**621. “Pongo” and “Roger” production cel on a production background from 101 Dalmatians.** (Walt Disney, 1961) Vintage original trimmed cels applied to a full cel. Full cel and production background measure 12.5 x 15.5 in. In vintage very fine condition. Unexamined out of frame. **\$5,000 - \$7,000**



**622. “Cruella de Vil” production cel from 101 Dalmatians.** (Walt Disney, 1961) Vintage original trimmed cel measuring 10.5 x 12.5 in. Image is 6.5 in. In vintage very fine condition. **\$850 - \$1,200**



**624. “Mowgli” and “Baloo” production cel from The Jungle Book.** (Walt Disney, 1967) Untrimmed cel measures 12.5 x 15.5 in. Image area is 6.5 x 6.5 in. In very fine condition. Unexamined out of the frame. **\$1,300 - \$1,800**



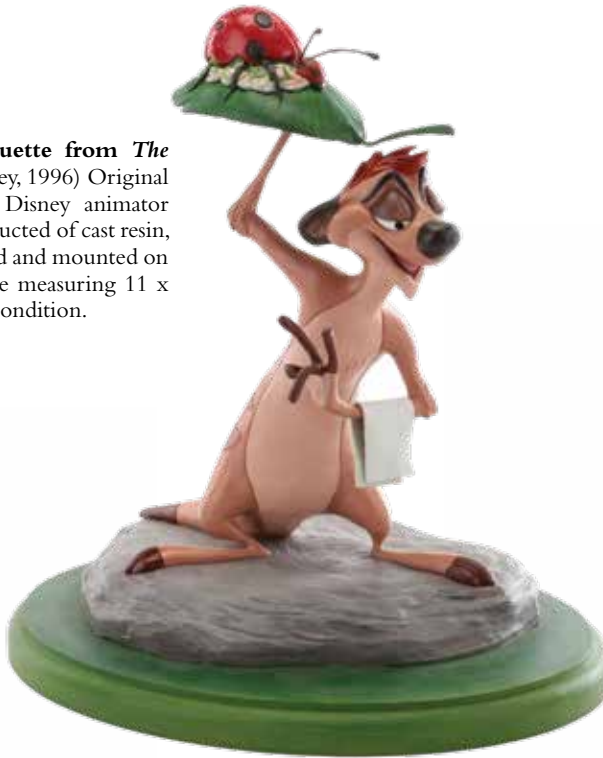
**623. “Cruella de Vil” production cel from 101 Dalmatians.** (Walt Disney, 1961) Vintage original trimmed cel measuring 12 x 10.5 in. Image is 8.5 in. In vintage very fine condition. **\$900 - \$1,500**



**625. “Little Mermaid” model cel on a preproduction background from The Little Mermaid.** (Walt Disney, 1989) Vintage original trimmed cel applied to a full cel. Full cel and preproduction background measure 8 x 12.5 in. Image size is 8 in. In very fine condition. **\$500 - \$800**



**626. "Timon" maquette from *The Lion King*.** (Walt Disney, 1996) Original maquette created by Disney animator Yancy Calzada. Constructed of cast resin, expertly studio finished and mounted on a painted wooden base measuring 11 x 10.5 x 8.5 in. In fine condition.  
\$400 - \$600



**627. "Bullfrog" maquette from *Song of the South*.** (Walt Disney, 1996) Original maquette created by Disney animator Yancy Calzada. Constructed of cast resin, expertly studio finished and mounted on a painted wooden base measuring 11 x 10.5 x 8.5 in. In fine condition.  
\$300 - \$500

**629. "Prosecutor" maquette from *The Wind in the Willows*.** (Walt Disney, 1996) Original maquette created by Disney animator Yancy Calzada. Constructed of cast resin, expertly studio finished and mounted on a painted wooden base measuring 9.5 x 7.5 x 5.5 in. In fine condition. \$300 - \$500



**628. "Eeyore", "Kanga" and "Roo" production cels on a matching production background from *The Tigger Movie*.** (Walt Disney, 2000) Original untrimmed cels and matching production background measuring 12.5 x 17.5 in. Image area is 7 x 10.5 in. Includes the matching production drawings and timing sheets. The film was the first feature-length theatrical Pooh film that was not a collection of previously released shorts. With seals and Disney COA. In very fine condition. Unexamined out of the frame. \$1,500 - \$2,500



**630. "Ariel" and "Flounder" production cel and matching production background from *The Little Mermaid 2: Return to the Sea*.** (Walt Disney, 2000) Original untrimmed cel and matching background measuring 10.5 x 13.5 in. In very fine condition.  
\$600 - \$800





**631. Looney Tunes theatrical shorts 1-sheet poster featuring “Porky Pig” and “Daffy Duck”.** (Warner Bros., 1941). Vintage original 27 x 41 in. 1-sheet poster for Looney Tunes theatrical shorts. With blank field at upper right for title of short. One of the earliest representations of Daffy Duck. Linen-backed with minimal retouching to original folds. In very good condition. **\$600 - \$800**

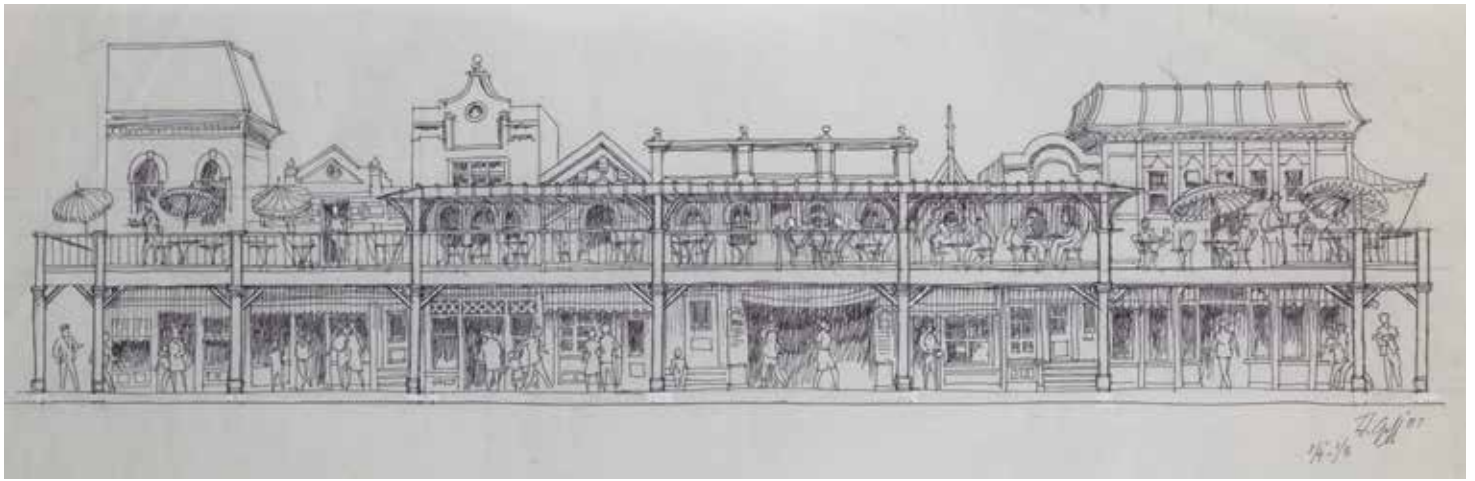


**632. Disneyland Tomorrowland tin-litho coin bank.** (Disneyland, 1959) Vintage original bank measuring 7.5 x 5.75 x 2.5 in. A rare vintage tin-litho and molded plastic coin bank produced in Disneyland's opening year of the 1959 Tomorrowland. Peering through an opening on the toy's base reveals underwater renderings based on the attraction. Disney collectors consider this one of the top Disneyland toys of all-time. Exhibiting some wear and a missing stopper on the base. Otherwise, in vintage very good condition. **\$300 - \$500**



**633. Disneyland Popcorn Cart “Roastie-Toastie” clown and steam pump.** (Disneyland, 1960s) Park popcorn cart “Roastie-toastie” measuring 30.5 x 24.5 x 12.5 in. and completely functional. Disneyland features many popcorn carts, each decorated to fit the theme of the area or land it is found in and each with its own “Roastie-Toastie”; a character turning a canister of popcorn connected to a faux steam pump. This beautiful clown and steam pump was salvaged from a cart taken out of commission after 50 years of service in the park. An amazing artifact from the park. In very good park used condition. Special shipping arrangements from Orlando, FL will apply. **\$1,500 - \$3,000**





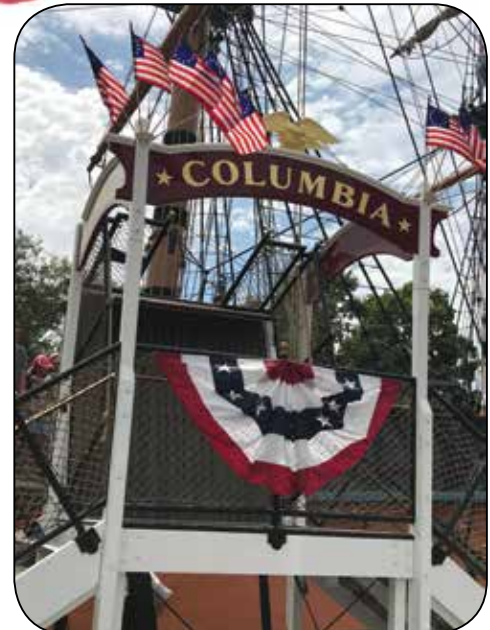
**634. Harper Goff original concept design drawing for Disneyland's Main Street.** (Disneyland, 1987) Accomplished in pen and ink on artist vellum measuring 11 x 29 in. Signed "H. Goff '87" in pen to lower right. A design drawing of an unrealized concept for a group of stores and restaurants along the upper floor of the buildings on the 600 Block of Disneyland's Main Street. Exhibiting some age and handling. In vintage very good condition. **\$800 - \$1,200**



**635. Horse Head hitching post for Disneyland's Main Street.** (Disneyland, 1970s) Vintage original 42 in. tall iron hitching post that adorned Disneyland's Main Street. Some expected age, cracking and chipping to paint. In very good park used condition. **\$1,000 - \$2,000**



**636. Sailing Ship Columbia flag bunting prop from Disneyland.** (Disneyland, 1970s) Vintage original American flag bunting that decorated the sailing ship Columbia during the summer months in celebration of the 4th of July. Constructed of red, white and blue cloth and measuring 35 x 68 in. In vintage fine park used condition **\$400 - \$600**







**637. Disneyland Casey Jr. Circus Train attraction wooden Exit Sign prop.** (Disneyland, 1955) Vintage original painted wooden attraction sign measuring 16 x 5 x 1 in. The attraction is based on the train of the same name from the 1941 film *Dumbo* giving passengers a tour of model miniature versions of landscapes and scenes from Disney animated films. The original attraction was operating during the grand opening of Disneyland on July 17, 1955. In vintage very good park used condition. \$300 - \$500



**638. Disneyland Railroad excursion car speaker.** (Disneyland, 1960s) Vintage original Railroad Excursion car speaker incased in a painted wooden box measuring 7 x 7 x 6 in. Electronics present but untested. In vintage fine park used condition. \$200 - \$300



**639. Disneyland Railroad Excursion car panel.** (Disneyland, 1960s) Railroad Excursion car panel is painted metal measuring 18 x 15 in. Exhibiting some paint loss and wear. Otherwise, in very good park used condition. \$400 - \$600





**640. Disneyland Safari Shootin' Gallery "Rhino" metal target** (Disneyland, 1962) The Safari Shooting Gallery opened in Adventureland in June 1962 and featured 12 rifles. This arcade offered more variety of targets than any other shooting arcade in the United States. During its 20 year run, this venue was renamed Big Game Safari Shooting Gallery and Big Game Shoot. The rare metal "Rhino" target measures 6 x 9.5 in. In fine park used condition. \$400 - \$600



**641. Walt Disney World 7 Dwarfs Mine Train attraction diamond bucket prop.** (Walt Disney World, 2014) Original prop bucket constructed of foam and plastic with rope and large faux diamonds. Measures 11 x 11 x 13.5 in. This prop bucket was on display at the grand opening of the Seven Dwarfs Mine Train in New Fantasyland at the Magic Kingdom. Extremely rare. In very good park used condition. \$300 - \$500



**642. Disneyland Frontierland Shootin' exposition (2) metal targets.** (Disneyland, 1957) The early Disneyland shooting galleries featured traditional chain-driven targets that moved back and forth in front of an appropriate backdrop. The rifles fired lead pellets and cast members would reload the rifles between rounds. The pellet guns were later replaced with infra-red light rifles due to the maintenance cost of repainting the targets almost every night – to the tune of 2,000 gallons of paint a year. The two metal targets feature images of a "Bird" and "Rabbit" and measure 5.5 x 5 in. and 6 x 9 in. In fine park used condition. \$400 - \$600



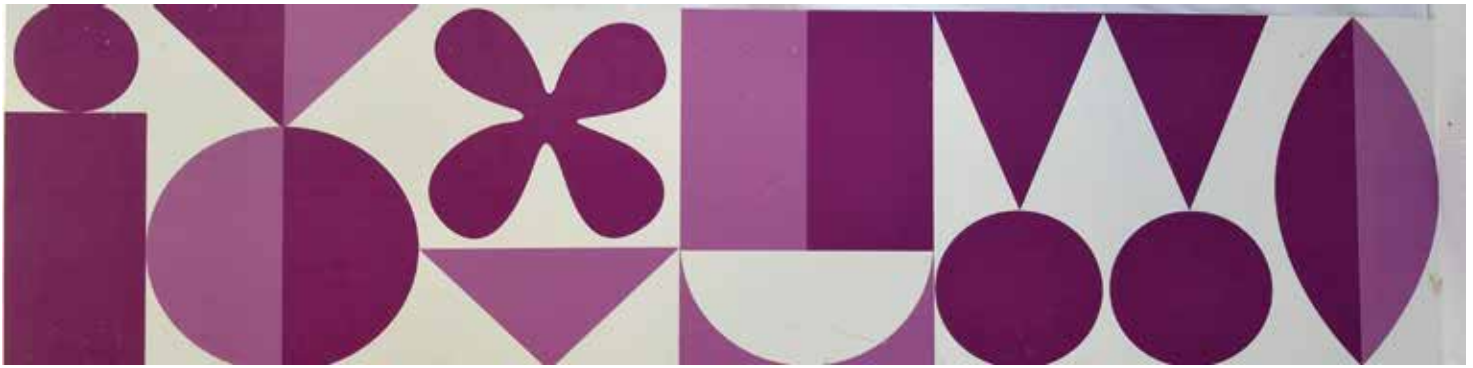


**643. "Tinker Bell" prop from Disneyland Peter Pan's Flight attraction.** (Disneyland, 1955) Vintage original Tinker Bell prop was featured on the ride where the iconic fairy can be seen flying above the deck of the "Jolly Roger" in the rain. Constructed of hand-painted plaster with green felt clothing and shiny silver and rhinestone wings and measuring 13 in. tall. Peter Pan's Flight is one of the few remaining attractions operational on Disneyland's opening day in 1955. In fine park used condition. **\$1,000 - \$1,500**



**644. Animatronic child's head prop for Disneyland It's a Small World attraction.** (Disneyland, 1966) Vintage original 9 x 6.5 in. child's head figure prop from one of the most beloved attractions at the park. The cast vinyl skin is expertly studio painted. A zipper runs along the back of the head to allow the skin to easily cover or be removed from the interior animatronics. "SW" and "A" are stamped on the back of the head. Glass eyes have been replaced for display. We have never offered one of these pieces before! This particular animatronic head was part of the original attraction in 1966. In vintage fine park used condition. **\$2,000 - \$4,000**





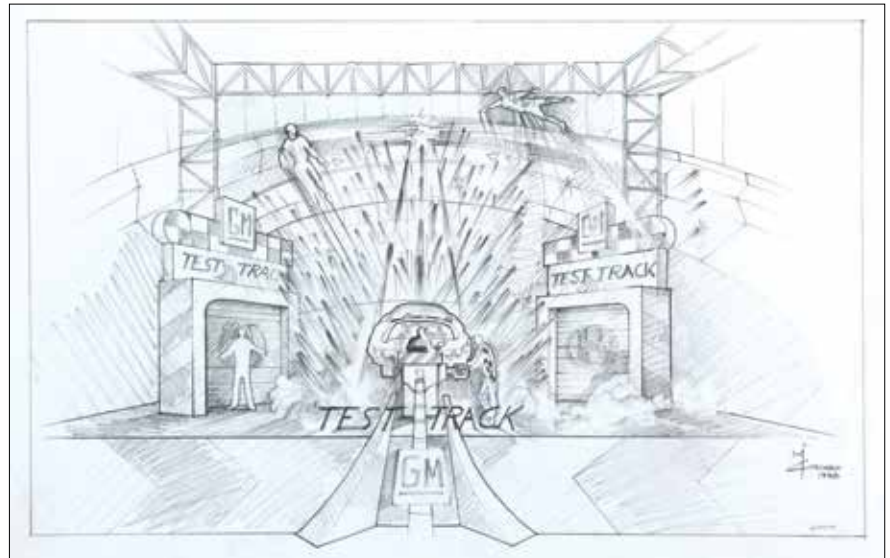
**645. Disneyland It's a Small World metal panel prop.** (Disneyland, 1970s) Vintage original large printed metal panel measuring 98 x 24 in. Originally located in the "London" section of the attraction. In vintage fine park used condition. Item is located in Orlando, FL. **\$600 - \$800**



**646. Walt Disney World Cinderella's Castle stained glass window.** (Walt Disney World, 1970s) Vintage original leaded and hand-blown stained glass window measuring 15.5 x 6 in. This window was replaced when the Castle was renovated in 2006. In very good park used condition. **\$200 - \$300**



**647. Walt Disney World Polynesian Hotel (2) Tiki-themed light sconces.** (Walt Disney World, 1990s) Vintage original (2) sconces of cast resin expertly studio painted and with translucent resin shades adorned with faux rope accents. Measures 20 x 6 in. One of the shades has a repaired crack. In vintage fine park used condition. **\$400 - \$600**



**648. "Test Track" concept art for Epcot's Test Track.** (Walt Disney World, 1998) Original concept sketch accomplished in graphite on artists' paper measuring 11 x 17.5 in. The ride is a simulated excursion through the rigorous testing procedures that GM uses to evaluate its concept cars, culminating in a high-speed drive around the exterior of the attraction. In fine condition. **\$200 - \$300**





**649. Chris Mueller sculpted native head maquette from Disneyland's Jungle Cruise attraction.** (Disneyland, 1955) Vintage original hand-painted ceramic maquette with brass earrings measuring 10 x 7.5 x 6.5 in. Chris Mueller has etched his signature into the base of the piece. He is remembered by Disney historians for having sculpted the squid in 20,000 Leagues Under the Sea, the animals and natives in the Jungle Cruise, the flying ships from the Peter Pan attraction, and the Chicken of the Sea pirate ship. In vintage fine condition. **\$800 - \$1,200**



**650. Disneyland Jungle Cruise attraction "Pith Helmet" prop.** (Disneyland, 1955) Vintage original helmet prop featured in the ride where the safari camp has been overrun by gorillas. Light canvas material applied to the helmet with faux leather strip and headliner measuring 10.5 x 12.5 x 5.5 in. In vintage very good park used condition. **\$600 - \$800**



**651. Chris Mueller carved wooden Crocodile prop for Disneyland's Jungle Cruise.** (Disneyland, 1955) Vintage original hand-carved wooden Crocodile prop measures 58 x 9 x 8.5. Chris Mueller is remembered by Disney historians for having sculpted the squid in park attractions: 20,000 Leagues Under the Sea, the animals and natives in the Jungle Cruise, the flying ship vehicles from the Peter Pan attraction, and the Chicken of the Sea pirate ship. Mueller carved his signature on the bottom of this crocodile. In very good park used condition. **\$3,000 - \$5,000**



**652. Disneyland's Jungle Cruise attraction Cobra basket containing treasure prop and a Trading Post leather bag prop.** (Disneyland, 1955) Vintage original collection of (3) props including (1) hand-painted leather bag measuring 32 x 14 in., (1) cobra basket measures 12 x 7.5 in. and (1) treasure consisting of various costume jewelry. Some damage to the basket lid. Otherwise, in vintage very good park used condition. **\$400 - \$600**



**653. Disneyland's Jungle Cruise attraction "Safari Hat" prop.** (Disneyland, 1955) Vintage original hat prop featured in the ride where an angry rhinoceros has chased a safari party up a tree. Faux leather safari hat measures 15 x 10 x 5 in. In vintage very good park used condition. **\$600 - \$800**





654. Marc Davis signed concept painting featuring Pirates on a sinking rowboat from Disneyland's Pirates of the Caribbean attraction. (Disneyland, 1967) Vintage original concept painting accomplished in pen, and ink and watercolor on artists' paper measuring 13 x 17 in. Numerous pinholes at the corners. Signed by Marc Davis. In vintage fine condition. \$10,000 - \$15,000





**655. Marc Davis concept painting for Disneyland's Pirates of the Caribbean attraction.** (Disneyland, 1967) Vintage original concept painting accomplished in pen and ink and watercolor on artists' paper measuring 16 x 12 in. Numerous corner pinholes. In vintage very fine condition. **\$3,500 - \$5,000**



**656. Marc Davis concept painting featuring pirates, soldiers and the "Jolly Roger" from Disneyland's Pirates of the Caribbean attraction.** (Disneyland, 1967) Vintage original concept painting accomplished in pen and ink and watercolor on artists' paper measuring 12 x 15 in. Numerous pinholes at the corners. In vintage fine condition. **\$6,000 - \$8,000**



**657. Disneyland's Pirates of the Caribbean attraction (2) shackles, ball and chain, and lock props.** (Disneyland, 1967) Vintage original (4) prison props including (1) steel ball and chain measuring 26.5 in. and (2) steel shackles measure 50 in. and 54 in. The (1) painted resin non-working lock measures 7 x 4.5 in. All in vintage very good park used condition. **\$300 - \$500**



**658. Disneyland's Pirates of the Caribbean attraction (2) Pirate's Swords, and Treasure props.** (Disneyland, 1967) Vintage original (2) steel swords measuring 28 in. and "brass" treasure consisting of (3) goblets, (1) jeweled mug, (3) trays and (1) small treasure chest measuring 10 x 4 x 6 in. Also includes one small wooden chest containing costume jewelry measuring 14 x 6 x 3 in. All in fine park used condition. **\$400 - \$600**



**659. "Pumpkin Head" prop for Haunted Mansion Holiday at Disneyland.** (Disneyland, 2000s) Original cast polyfoam Jack-o-lantern measuring 13 x 11 in. Taking inspiration from *The Nightmare Before Christmas*, the attraction retells the story of "Jack Skellington" (as "Sandy Claws") visiting the Haunted Mansion on Christmas Eve, leaving holiday chaos in his wake. Exhibits some cracking and wear. Otherwise, in very good park used condition. **\$200 - \$300**



**660. Disneyland's Haunted Mansion (8) dinner plate props.** (Disneyland, 1969) Vintage (8) original dinnerware featured in the beloved attraction where the birthday party is taking place in the Grand Hall with ghosts gathered around a dinner table. Measures 10 in. in diameter. "HM" and 3-dots written in marker on the back of the dishes. In vintage fine park used condition." **\$200 - \$300**





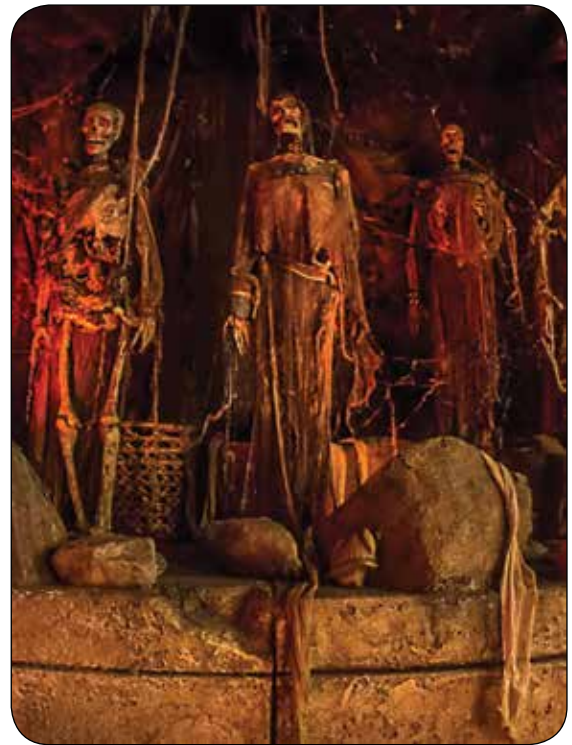
**661. Haunted Mansion Stretching Portrait painting of a Man Standing on a Keg of Dynamite.** (Disneyland, 1969) Vintage original hand-painted on canvas "stretching portrait" measuring 129 x 47 in. used within Disneyland's "Haunted Mansion" attraction. As the elevator descends, the portraits would "stretch" to reveal their full comical image. Constant "stretching" would eventually cause some wear to the canvas, and these portraits would need to be replaced. From 1969 to 1972, the portraits, designed by legendary Imagineer Marc Davis, were all hand-painted whereas later versions were printed. This stretching portrait depicts a man in his underwear standing on a keg of dynamite. The portrait is in vintage very good condition with some wear from use. These portraits are exceptionally rare and sought-after artifacts from the earliest years of the "Haunted Mansion". **\$100,000 - \$150,000**



**662. Disneyland's Haunted Mansion Stretching Portrait Printed Painting.** (Disneyland, 1980s) An original silkscreen on canvas "stretching portrait" measuring 116 x 37 in. used within Disneyland's Haunted Mansion attraction. As the elevator descends, portraits "stretch" to reveal their full comical image. Constant "stretching" would eventually cause some wear to the canvas, and these portraits would need to be replaced. Designed by legendary Imagineer Marc Davis, this stretching portrait depicts (3) men sinking in quicksand. These portraits are exceptionally rare and sought-after artifacts from the Haunted Mansion. Requires some restoration. Exhibiting extensive cracking and tears, lifting of the silkscreen from the canvas backing and roller wear at the edges. In fair park used condition. \$20,000 - \$30,000







**663. "Mummy" animatronic figure from The Great Movie Ride attraction at Walt Disney World's Hollywood Studios.** (Walt Disney World, 1989) The animatronic figure is constructed of cast hard rubber and resin components dressed in tattered rough cloth costume with resin embellishments. With an internal metal base and armature support shaft. Mechanicals operated by air compressor, not present but animatronics worked when last tested. Eyes also glow red. The entire figure and base measure 79 x 21 x 21 in. The "Mummy" figure itself measures 59 x 16 x 9 in. The attraction was located inside the theme park's replica of Grauman's Chinese Theatre, one of Hollywood's most famous movie palaces. The attraction employed Audio-Animatronic figures, practical sets, live actors, special effects, and projections to recreate iconic scenes from different film genres. The Mummy was featured in the "Horror" section of the ride. As the vehicle traveled through an ancient burial chamber full of mummies, this Mummy came to life. The attraction was retired in 2017. This Mummy was created in 1988 and retains the studio tag marking it as "Mummy #3" and the original attraction title, Great Moments of the Movies, originally intended for Epcot. In fine park used condition. Item is located in Orlando, Florida. \$6,000 - \$8,000



**664. "Mickey Mouse" from Mickey and the Beanstalk animatronic figure from Disneyland.** (Disneyland, 1963) Vintage original fully working 26 x 12 in. animatronic figure with moving arms, head and eyes. Constructed of hollow cast resin composite with hand painted details and felt outer layer. Displayed on Disneyland Main Street to promote the airing of the short on Walt Disney's Wonderful World of Color TV series. Fully dressed in fabric costume components. Hat may have been replaced at some point. Animatronic figures from Disneyland are extremely rare and highly desirable. In vintage fine park used condition. **\$3,000 - \$6,000**



**665. "Pluto" animatronic figure from Disneyland's Main Street.** (Disneyland, 1960s) Vintage original animatronic figure of hollow cast resin composite with marigold-flocked fur and felt embellished eyes and ears and measuring 22 x 35 in. The figure is mounted on a wood stand with the mechanics and motor below. Back in the early 1960s, "Pluto" was displayed on Main Street, painting with his tail. Pluto's tail would move the brush back and forth against a canvas painting. Animatronics and mechanicals present, but not working. Wood base measures 22 x 12 x 11 in. In vintage fine park used condition. **\$2,000 - \$4,000**



**666. "Peter Pan", "Captain Hook" and "Wendy" figures from Disneyland's Main Street.** (Disneyland, 1960s) Vintage original extremely detailed hand-painted characters constructed of cast rigid vinyl and resin composite measuring approx. 25 in., 27 in., and 32 in. Fully dressed in fabric, felt, and velvet costume components and accessories. These figures from *Peter Pan* interacted with each other while on display at Disneyland Main Street. The heads can be rotated and have synthetic and human hair. Some paint loss on Captain Hook's hand and face. In vintage very good park used condition. **\$2,000 - \$4,000**





**667. Disneyland's 20,000 Leagues attraction fish and seaweed props.** (Walt Disney World, 1971) Set of (2) props including (1) cast plastic fish measuring 6 x 10.5 in. retaining eye-hooks on the bottom of where wires attached to anchor the fish underwater and (1) collection of assorted, colorful plastic seaweed. In fine park used condition. **\$300 - \$500**



**668. Walt Disney World's Animal Kingdom Dinosaur Attraction large Raptor prop.** (Disney World, 1998) Original cast resin prop measuring 18 x 33 in. Expertly studio painted. This is one of the Raptor dinosaurs found in this exciting attraction. In fine park used condition. **\$600 - \$1,000**



**669. Walt Disney World's Haunted Mansion castmember costume.** (Walt Disney World, 1971) Vintage original male (5) piece Gothic ride attendant uniform including (1) dark green Victorian-style cut-away coat and tails with notched collar and decorative button front closure, (1) forest green and purple striped vest with metal button front closure, (1) pair of matching green pants with zipper and snap front closure, (1) button up tuxedo shirt and (1) black silk neck tie. The vest, pants and jacket retain the internal Walt Disney World labeling. In fine park worn condition. **\$600 - \$800**



**670. Walt Disney World Pirates of the Caribbean castmember costume.** (Disneyland, 1973) Vintage original (2) piece male castmember costume consisting of (1) purple cotton shirt with v-neck lace up collar and ¾-sleeves and (1) pair of calf length orange cotton zipper front pants. Shirt is marked size "M". Pants retain early Magic Kingdom bias label. Shirt comes with name badge "George". In vintage very good condition. **\$200 - \$300**





**671. Walt Disney World's The Twilight Zone Tower of Terror attraction cast member costume.** (Walt Disney World, 1994) Male (4) piece castmember bellhop costume including (1) burgundy long coat with gold accents, buttons and rope epaulets, (1) burgundy shirt with gold accents, buttons, patch and gold and black epaulets, (1) gold and burgundy striped black pants and (1) matching bellhop's cap of burgundy and gold. Shirt and pants retain the internal Disney/MGM bias labels. In fine park used condition. **\$500 - \$800**



**673. Disneyland "Prince Phillip" walk around and stage show castmember costume.** (Disneyland, 1980s) Costume consisting of (6) pieces including (1) purple tunic with gold pattern accents, (1) white embroidered shirt, (1) purple pair of pants, (1) red cape, (1) brown leather belt and (1) pair of brown leather boots. Shirt, tunic and pants retain the internal Disneyland bias labels. In fine park used condition. **\$500 - \$800**



**672. Disneyland's The Twilight Zone Tower of Terror attraction castmember costume.** (Disneyland, 2004) Original male (3) piece bellhop attendant uniform including (1) burgundy coat with gold accents, buttons and embroidered patch, (1) gold and burgundy striped black pants, and (1) bellhop's cap of burgundy and gold. Coat and pants retain the internal Disneyland label. This beloved attraction was retired in 2017. In fine park used condition. **\$300 - \$500**



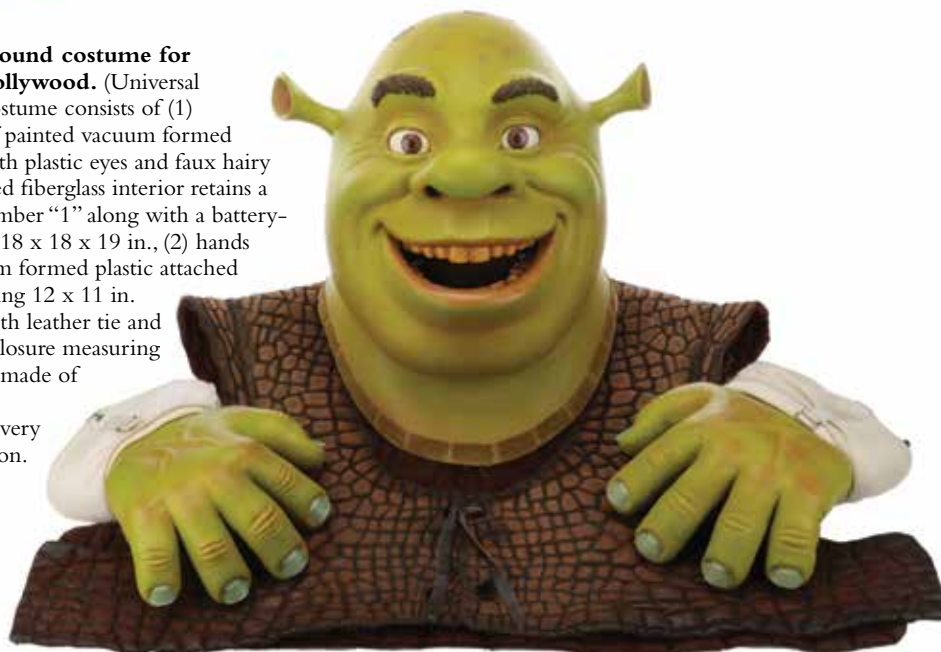
**674. Guest Relations cast member vest for Walt Disney World.** (Walt Disney World, 1990s) Female castmember plaid vest with gold "D" button front closure. In very good park used condition. **\$200 - \$300**





**675. Cubby O'Brien's original Mouseketeer #5 fire hat from The Mickey Mouse Club.** (ABC TV, 1955-1958) Vintage original fire hat. One of the original Mouseketeers, Cubby was featured on The Mickey Mouse Club from 1955-1958. Tape on the interior is marked "Cubby". Exhibits expected wear and age. **\$1,000 - \$1,500**

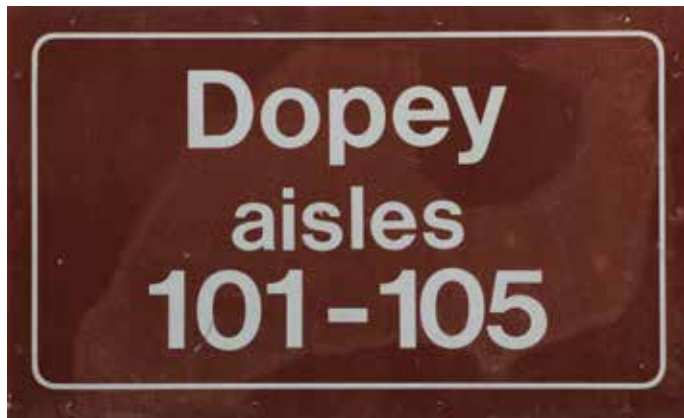
**676. "Shrek" walk-around costume for Universal Studios Hollywood.** (Universal Studios, 2000's) Park costume consists of (1) character head made of painted vacuum formed plastic and fiberglass with plastic eyes and faux hairy eyebrows. The reinforced fiberglass interior retains a studio label and the number "1" along with a battery-operated fan. Measures 18 x 18 x 19 in., (2) hands made of painted vacuum formed plastic attached to cloth sleeves measuring 12 x 11 in. (1) Faux leather vest with leather tie and 3-hidden snap button closure measuring 25 x 26 in. (2) leg pads made of nylon and foam rubber measuring 42 in. All in very good park used condition. **\$1,000 - \$1,500**



**677. "Fiona" walk-around costume for Universal Studios Hollywood.** (Universal Studios, 2000's) Park costume consists of a green velvet dress with flower motif, a red wig and gold Princess crown with red jewel. All in very good park used condition. **\$1,000 - \$1,500**



**678. "Donald Duck" Parking Sign for Disneyland.** (Disneyland, 1960s) Vintage original printed fiberglass sign measuring 21 x 43 in. Bright colors with some minor wear and tear and a 2 in crack on the left edge. Otherwise, in very good park used condition. **\$300 - \$500**



679. “Dopey” metal parking sign from Disneyland. (Walt Disney World, 1970s) Vintage printed metal sign measuring 18 x 30 in. Exhibits wear. In very good park used condition. \$300 - \$500



682. “Mickey Mouse” Bus Stop sign from Walt Disney World. (Walt Disney World, 2000s) Original printed vinyl sign measures 20 in. in diameter. In fine park used condition. \$200 - \$300



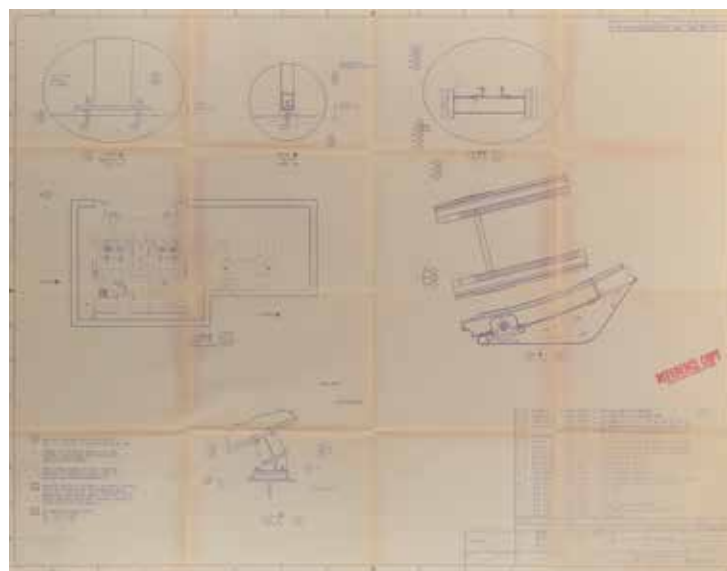
680. “Sleepy” parking sign from Walt Disney World. (Walt Disney World, 2000s) Original printed vinyl sign measuring 36 in. in diameter. In fine park used condition. Item is located in Orlando, FL. \$300 - \$500



683. Walt Disney World 10th Anniversary sign. (Walt Disney World, 1981) Original sign constructed of hard plastic and measuring 20 in. in diameter and featuring Cinderella's Castle. This sign celebrated the park's 10th year. Epcot opened a year later. Exhibiting minor surface wear. In very good park used condition. \$100 - \$200



681. Disney Imagineers “Mapo” sign. (Disneyland, 1960's) Vintage original screen print on metal sign measuring 12 x 9 in. Mapo was the original name of Disney Imagineering. This sign was used at Imagineering offices before it was renamed. In fine condition. \$100 - \$200

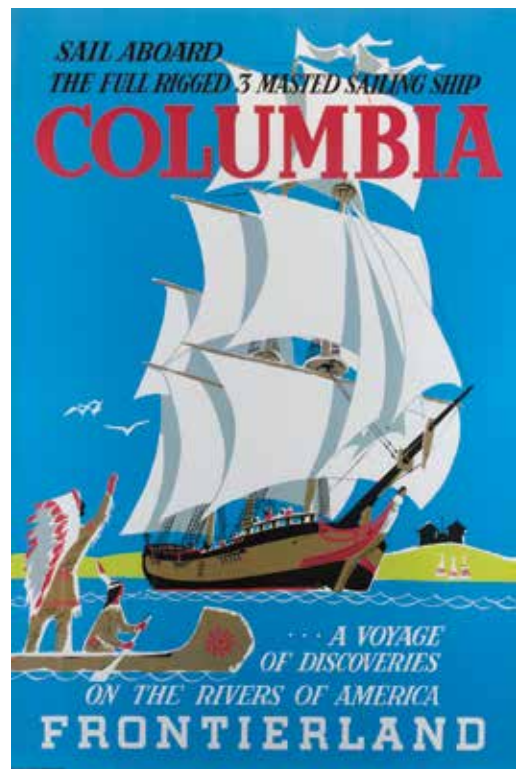


684. Walt Disney World Splash Mountain attraction large-scale blueprint. (1991) Vintage original 44 x 33.5 in. blueprint of the hit Disney attraction. Stamped in red ink “Reference Copy” “Void For Production”. Exhibiting minor handling. In vintage very good to fine condition. \$300 - \$500





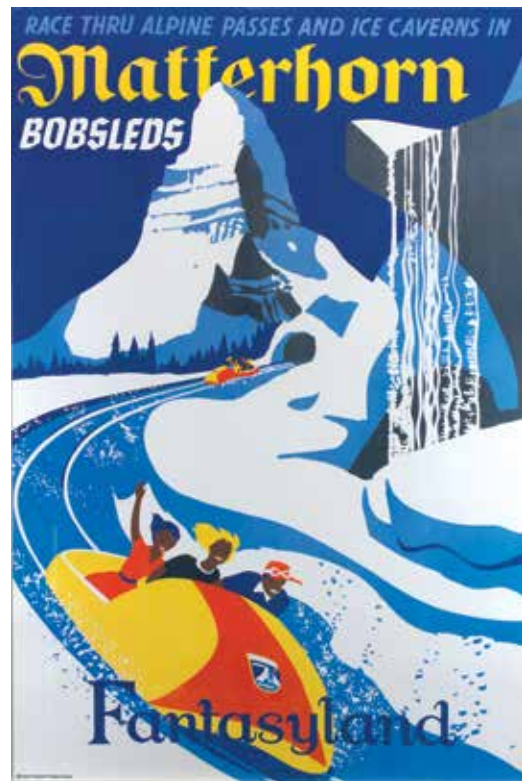
**685. Disneyland Splash Mountain original illustration art featuring “Br’er Rabbit”, “Br’er Fox” and “Br’er Bear”.** (Disneyland, 1989) Produced in conjunction with the opening of Splash Mountain. Most likely the artwork for an attraction poster. Accomplished in acrylic and mixed media on artists' board measuring 25.5 x 20 in. Purchased at the Disney Auctions. Comes with Disney COA. Disney Auction stamps on back. Not examined out of frame. In very fine condition. **\$600 - \$1,200**



**687. Disneyland Columbia Tyvek-backed attraction poster.** (Disneyland, 1998) Original park poster measuring 54 x 36 in. printed by Disneyland on a full 4-color screen offset printing press. It is made of a new weave material that incorporates regular fiber and plastic-like material to be more water resistant and made to last outdoors. These posters were only made for a few years, because they proved too expensive to produce. Extremely rare and desirable. In fine park used condition. **\$300 - \$500**

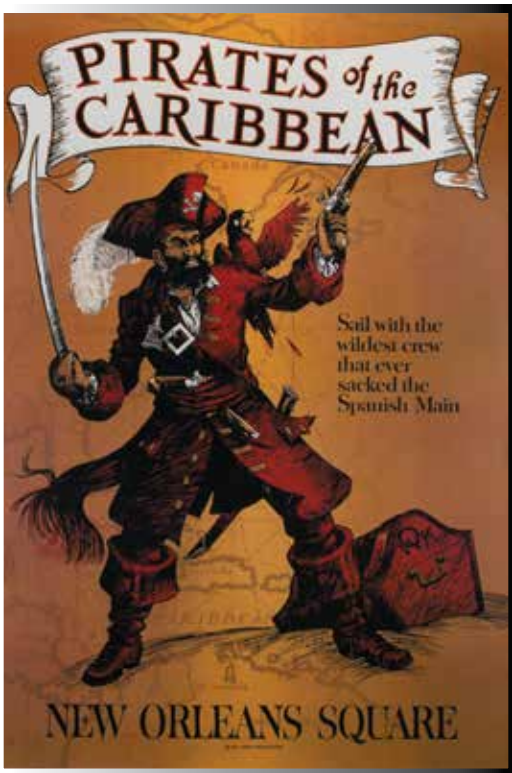


**686. Disneyland Autopia Tyvek-backed attraction poster.** (Disneyland, 1998) Original park poster measuring 54 x 36 in. printed by Disneyland on a full 4-color screen offset printing press. It is made of a new weave material that incorporates regular fiber and plastic-like material for durability outdoors in the elements. These posters were only made for a few years, because they proved too expensive to produce. Extremely rare and desirable. In fine park used condition. **\$300 - \$500**



**688. Disneyland Matterhorn Tyvek-backed attraction poster.** (Disneyland, 1998) Original park poster measuring 54 x 36 in. printed by Disneyland on a full 4-color screen offset printing press. It is made of a new weave material that incorporates regular fiber and plastic-like material for durability outdoors in the elements. These posters were only made for a few years, because they proved too expensive to produce. Extremely rare and desirable. In fine park used condition. **\$300 - \$500**





**689. Disneyland Pirates of the Caribbean Tyvek-backed attraction poster.** (Disneyland, 1998) Original park poster measuring 54 x 36 in. printed by Disneyland on a full 4-color screen offset printing press. It is made of a new weave material that incorporates regular fiber and plastic-like material to outdoors in the elements. These posters were only made for a few years, because they proved too expensive to produce. Extremely rare and desirable. In fine park used condition. **\$300 - \$500**



**690. Disneyland Country Bear Jamboree attraction poster.** (Disneyland, 1972) Vintage original silk-screened 36 x 54 in. poster with vibrant colors. Exhibiting minor edge wear and handling. Otherwise, in fine park used condition. **\$300 - \$500**



**691. Disneyland Hotel ceramic bank.** (Disneyland, 1962) Vintage original very rare ceramic coin bank in the form of the Disneyland Hotel from the Taylor and Hume magic shop at the Disneyland Hotel. Measures 3.75 x 1.5 x 3.75 in. In vintage very good condition. **\$200 - \$300**



**692. Herb Ryman print of Sleeping Beauty's castle that hung at the Disneyland Hotel.** (Disneyland, 1990s) Original print measuring 26 x 45 in. framed. Has Disneyland inventory info on the back. Small crack in the glass. Otherwise, in fine park used condition. **\$300 - \$500**



**693. Disneyland Souvenir park map from 1968.** (Disneyland, 1968) Vintage original souvenir map measuring 30 x 45 in. This Disneyland park map from 1968 features the then newly opened "Adventures Thru Inner Space" attraction while the "House of the Future" attraction has been removed. Map is folded as issued and exhibits minor handling and edge wear. In vintage very good condition. **\$100 - \$200**





**694. Pirates of the Caribbean limited edition lithograph.** (Disneyland, 2000s) Original lithograph measuring 19 x 36 in. Numbered 104/1000 and signed by Alice Davis, Sam McKim, X. Atencio, Bob Barranick, Kimberly, Allison and Harriet Burns. In very fine condition. **\$300 - \$500**



**696. "Pele" Enchanted Tiki Room limited edition figure.** (Disneyland, 2013) Original commemorative attraction figure measuring 16.5 in. Created by Disney Imagineers Kevin Kidney and Jody Dally to celebrate the 50th anniversary of the Tiki Room, which opened in 1963. Offered only at the park and quickly sold out. Unused with tag still attached. In very fine condition. **\$200 - \$300**



**695. Main St. Station figurine.** (ca. 1990s) First Edition miniature measuring 14 x 9.5 x 4 in. From the Disneyland Main Street Collection. This figure is sold out. In very fine condition. Includes box and COA. **\$300 - \$500**



**697. "Pinocchio" and "Jiminy Cricket" in cage figurine and "Geppetto's Workbench" figurine from Pinocchio.** (ca. 1990s) Set of (2) limited-edition ceramic figurines measure 7 x 5 x 5 in. and 9 x 6 x 3 in. From the Walt Disney Classic Collection. These figures are sold out. In very fine condition. Includes boxes. **\$200 - \$300**



**698. Disneyland Main Street pewter miniatures.** (Disneyland, 2005) Original set of (6) miniature pewter figurines measuring approx. 1 in. to 2.5 in. and highlighting beloved elements of Main Street to commemorate the 50th Anniversary of Disneyland. Sculpted in intricate detail by Disney artists Kevin Kidney, Vladimir Petrov and Will Babbington and housed in a beautiful, velvet lined display box with Disney COA. In very fine condition. **\$200 - \$300**





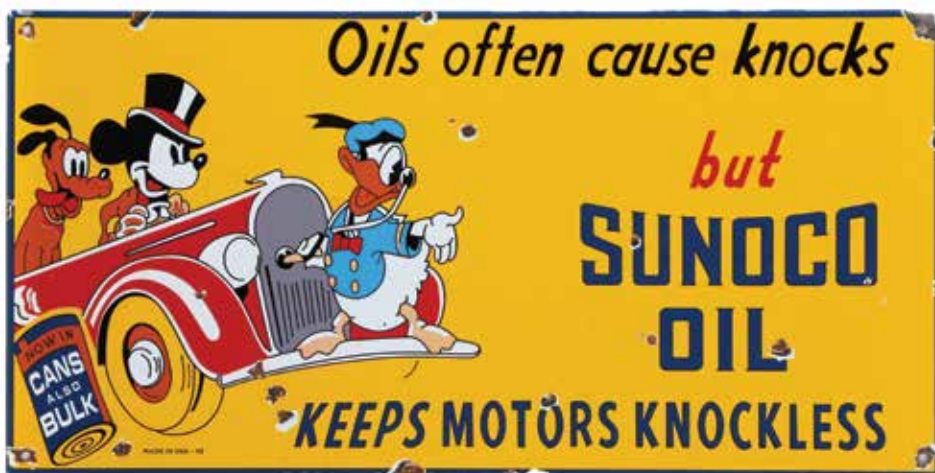
699. "A Lovely Dress for Cinderella" figurine from *Cinderella*. (ca. 1990s) Original figurine measuring 8.5 x 5.5 in. From the Walt Disney Classic Collection, this sold-out limited-edition ceramic figurine by Bob Olszewski is numbered 660/5000 and includes box glass dome and COA. In fine condition. **\$300 - \$500**



700. "Headless Horseman" and "Ichabod Crane" (2) figurines from *The Adventures of Ichabod and Mr. Toad*. (ca. 1990s) Limited edition porcelain figures. Ichabod measures approx. 5.5 x 7 in. Horseman measures 8 x 11 in. tall. From the Walt Disney Classic Collection. This item is sold out. In very fine condition. Includes box and COA. **\$300 - \$500**



701. "Chernabog" Night on Bald Mountain figurine from *Fantasia*. (1997) Limited edition porcelain figure measuring 10.5 x 11 x 8 in. This sold-out limited-edition figurine is numbered 750/1500 and was only available at the 1997 Disneyana Convention. From the Walt Disney Classic Collection. Includes original box and COA. One of the fingers has been repaired. Otherwise, in very fine condition. **\$400 - \$600**



702. "Mickey Mouse", "Donald Duck" and "Goofy" metal porcelain Sunoco Oil sign. (Sunoco, 1939) Vintage original extremely rare vintage sign measuring 12 x 24 in. Exhibiting a few porcelain chips. Otherwise, in very good condition. **\$600 - \$1,000**

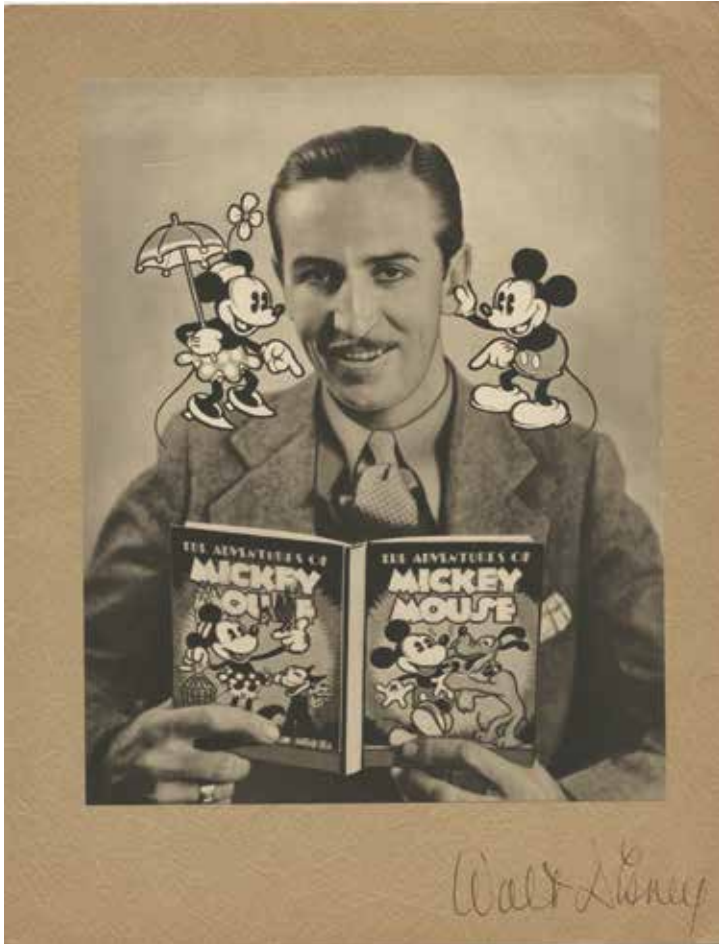




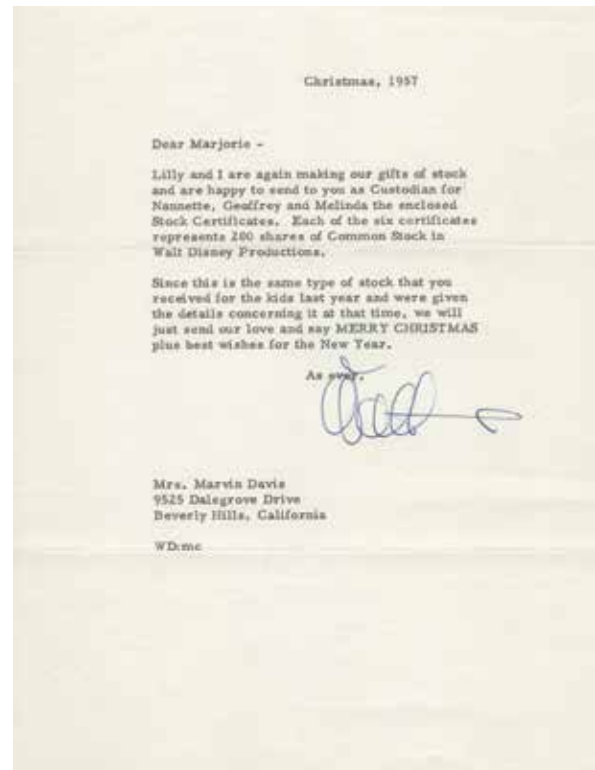
**703. "Mickey Mouse" metal porcelain Standard Gasoline sign.** (Standard, 1939) Extremely rare vintage sign measuring 12 in. in diameter. Exhibits a few porcelain chips and oxidation. Otherwise, in very good condition. **\$400 - \$600**



**705. Walt Disney signed portrait photograph.** (ca. 1935) Vintage original early gelatin silver photograph measuring 8.75 x 7 in. Boldly signed in ink, "Walt Disney, London 1935". Exhibiting some age, handling and minor silvering. In vintage very good to fine condition. **\$4,000 - \$6,000**



**704. Printed photograph of Walt Disney signed on the folder by Walt Disney.** (ca. 1930s) Vintage photograph of Walt Disney measuring 10 x 8 in. Attached to a folder measuring 13 x 10 in. Signed in ink on the folder by Walt Disney. Folder exhibits some handling and staining. Otherwise, in vintage very good condition. **\$4,000 - \$6,000**

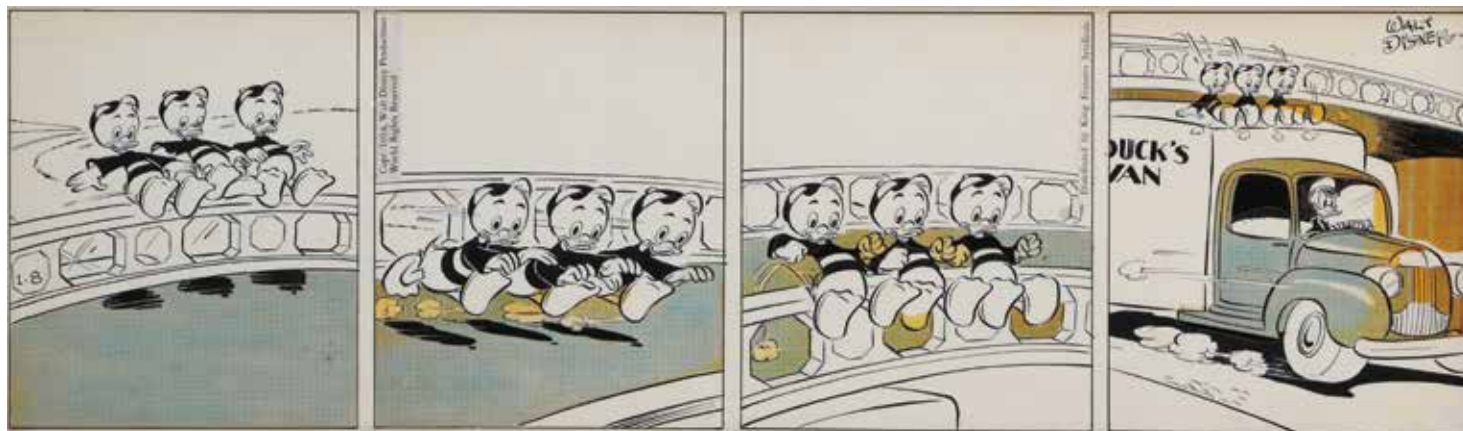


**706. Walt Disney signed letter to Mrs. Marvin Davis.** (Walt Disney, 1957) Vintage original 8.5 x 11 in. typed letter discussing the issuance of Stock gifts. Signed by Walt Disney. Famed Imagineer, Marvin Davis, was responsible for translating Walt's idea's for Disneyland and EPCOT into workable site plans. Davis also designed the exterior of the Haunted Mansion, Sleeping Beauty's Castle and the buildings on Disneyland's Main Street U.S.A. In vintage fine condition. **\$800 - \$1,200**





707. “Scrooge McDuck” and “Donald Duck” comic strip art signed by Carl Barks. (Walt Disney, 1962) Accomplished in pen and ink on artists' board measuring 7 x 21 in. In Disney mat with Disney COA. In very fine condition. \$500 - \$800



708. Al Taliaferro original “Donald Duck” daily comic strip featuring “Donald Duck”, “Huey”, “Dewey”, and “Louie”. (Walt Disney, 1954) Vintage original early strip accomplished in pen and ink on 2-ply illustration board measuring 6.5 x 20.5 in. Not examined out of the frame. In vintage fine condition. \$800 - \$1,000



709. Al Taliaferro original “Donald Duck” daily comic strip. (Walt Disney, 1958) Vintage original early strip accomplished in pen and ink on 2-ply illustration board measuring 6 x 18.5 in. Not examined out of the frame. In vintage fine condition. \$400 - \$600

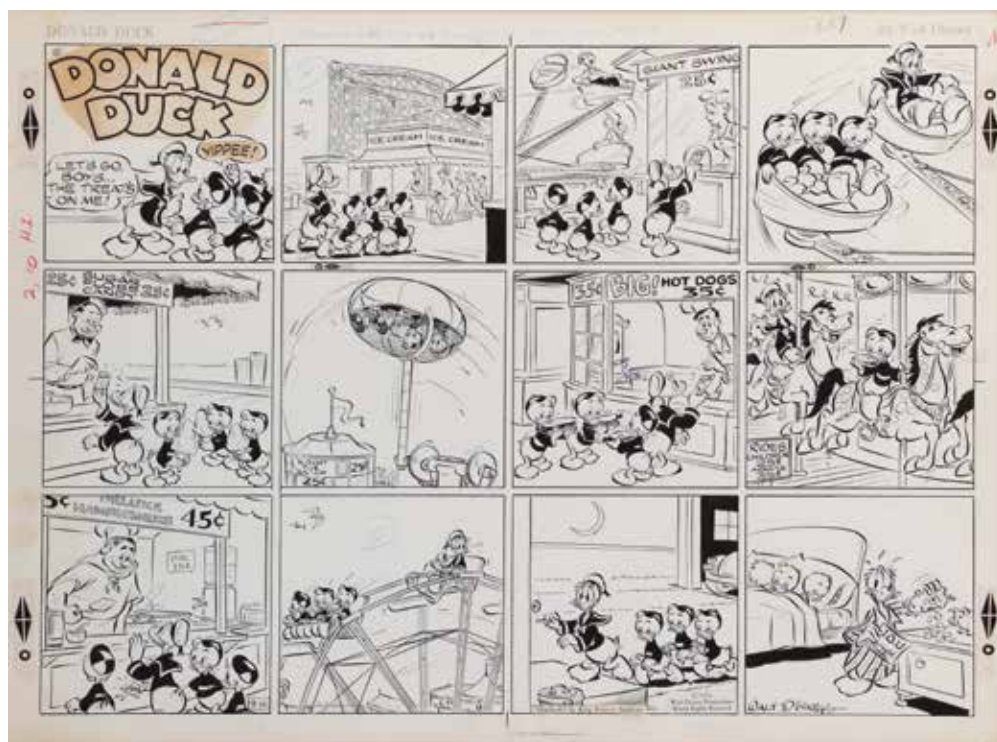
710. Al Taliaferro original “Donald Duck” daily comic strip. (Walt Disney, 1958) Vintage original early strip accomplished in pen and ink on 2-ply illustration board measuring 6.5 x 20.5 in. Not examined out of the frame. In vintage fine condition. \$600 - \$800







**711. Floyd Gottfredson original “Mickey Mouse” daily comic strip.** (Walt Disney, 1958) Vintage original early strip accomplished in pen and ink on 2-ply illustration board measuring 6.5 x 19.5 in. Floyd Gottfredson [1905–1986] began working on the 4-month old Mickey Mouse daily comic strip in 1939 and continued to produce them for the next 45 years. Unexamined out of frame. In fine condition. **\$600 - \$800**



**712. Al Taliaferro original “Donald Duck” Sunday comic strip featuring “Donald Duck”, “Huey”, “Dewey”, and “Louie”.** (Walt Disney, 1956) Vintage original early strip accomplished in pen and ink on 2-ply illustration board measuring 16.5 x 22.5 in. Not examined out of the frame. In vintage fine condition. **\$1,100 - \$1,400**

**713. Lord of the Rings concept sketch by Mentor Huebner.** (United Artists, 1978) Vintage original concept sketch accomplished in pencil and charcoal on 14 x 13 in. artists' leaf by legendary designer, illustrator and artist Mentor Huebner. Depicting a landscape with ominous castle on a hill. Signed in the lower right of art, “Mentor”. Exhibiting light even toning and only slight production handling. In vintage fine condition. **\$1,000 - \$2,000**







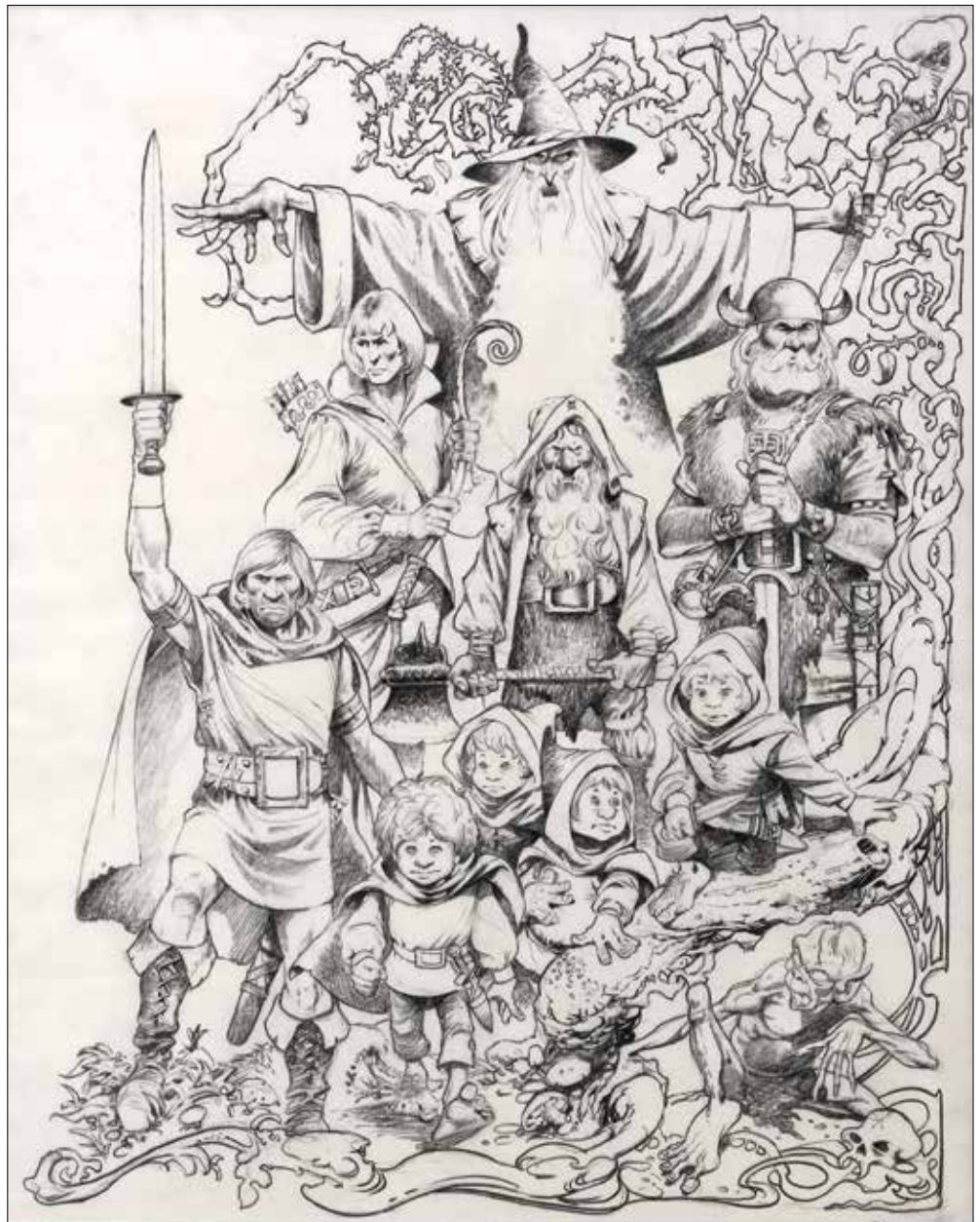
**714. "Jiminy Cricket" bronze statue Disney Employee award.** (Walt Disney, 1950) Early 30 Year Distinguished Service Award from Disney Imagineering. Measuring 8 x 8.5 x 4 in. In very good condition. **\$600 - \$800**



**715. Ernest Howard Shepard illustration for a "Lizzie" story.** (ca. 1950s) Vintage original pen and ink on artists' board measuring 7.5 x 4.5 in. Initialed on the front and signed on the back by the artist. Great published illustration of Lizzie with her cat. Known for *Winnie the Pooh*, Shepard illustrated many popular works. In vintage fine condition. **\$2,000 - \$3,000**



**716. Lord of the Rings poster art by Mike Ploog.** (United Artists, 1978) Vintage original concept sketch accomplished in pencil and charcoal on 14 x 17.5 in. artists' leaf visible through mat. By legendary designer, illustrator and comic artist Mike Ploog. Depicting Gandalf, Frodo Baggins, Gollum and other characters from J.R.R. Tolkien's fantastic universe. Exhibiting only light age and mild even toning. Unexamined out of frame. In vintage fine condition. Comes with vintage copies of the resulting poster and calendar cover. **\$6,000 - \$8,000**







**717. Dr. Seuss painting of a Man and his Pet.** (ca. 1950s) Accomplished in ink and watercolor on artists' paper measuring 9 x 11.5 in. Signed by Dr. Seuss. In vintage fine condition. **\$2,500 - \$3,500**



**718. Dr. Seuss painting of (2) Birds playing a Tuba.** (ca. 1950s) Accomplished in ink and watercolor on artists' paper measuring 13 x 10 in. Signed by Dr. Seuss. In vintage fine condition. **\$2,500 - \$3,500**



**719. Dr. Seuss painting of an Old Man with an umbrella.** (ca. 1940s) Accomplished in ink and watercolor on artists' paper measuring 11.5 x 9.5 in. Signed by Dr. Seuss. In vintage fine condition. **\$2,500 - \$3,500**

*To Bill with Friendship - Sparky*



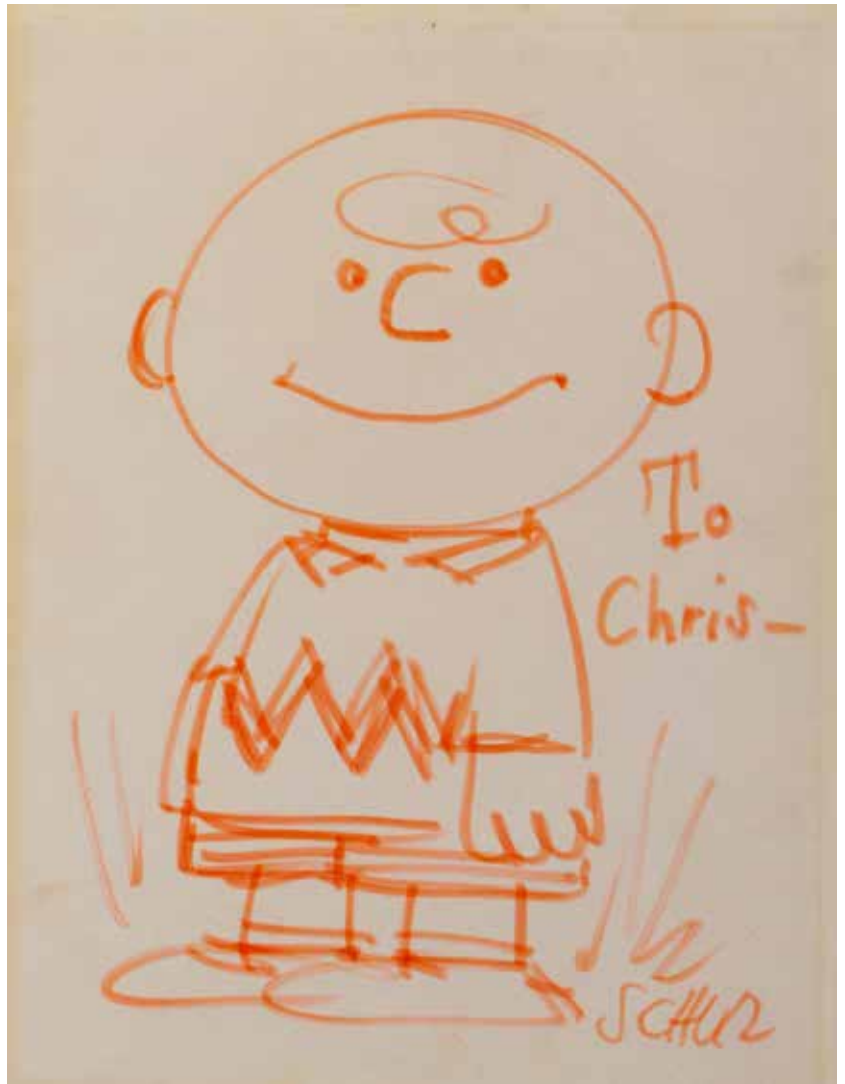
720. Charles Schulz original Peanuts daily comic strip featuring "Snoopy" as the "Flying Ace". (Charles M. Schulz, 1993) Vintage original early strip accomplished in pen and ink on 2-ply illustration board measuring 7 x 21 in. strips featuring the "Flying Ace" are the most desirable of all Peanuts strips. Only a handful have ever come to auction. This Veteran's Day strip was dedicated to Bill Mauldin. Bill was not only a Two-time Pulitzer Prize cartoonist, he also served in the armed forces as a sergeant of the 45th Division's press corps. Schulz gave this strip to Bill Mauldin with the added dedication, "To Bill with Friendship - Sparky" Some light handling. Otherwise, in vintage fine condition. \$15,000 - \$20,000



721. Charles Schulz signed limited edition lithograph entitled, "Circle the Zambonis". (Schulz, 1995) Original P.P. edition measuring 16 x 23 in. Signed by Schulz. In very fine condition. Not examined out of the frame. \$1,000 - \$1,500



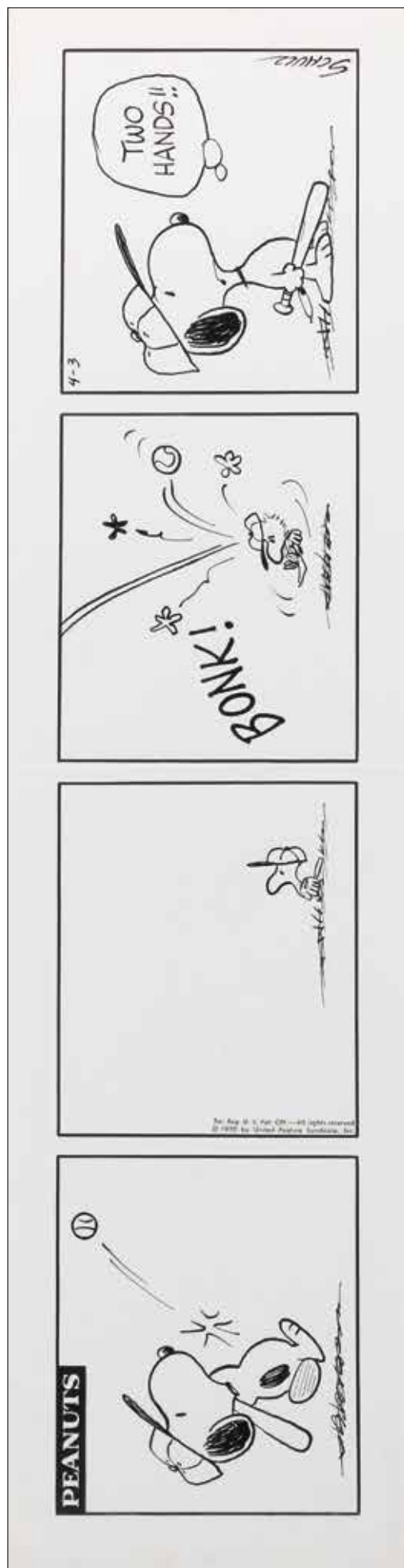
**722. Charles Schulz drawing of “Charlie Brown”.** (ca. 1960s)  
Vintage original large early drawing accomplished in colored marker on artists' paper measuring 11.5 x 15 in. Signed by Schulz. In vintage fine condition. **\$3,000 - \$5,000**



**723. “Snoopy” as the “Flying Ace”**  
**publicity cel from *It's the Great Pumpkin, Charlie Brown* TV Special.** (Bill Melendez, 1966) Given exclusively to studio personnel and executives who worked on the production. Extremely rare, sought-after image. Untrimmed cel measures 10.5 x 12.5 in. The huge image is 7.5 in. In vintage fine condition. **\$3,000 - \$5,000**

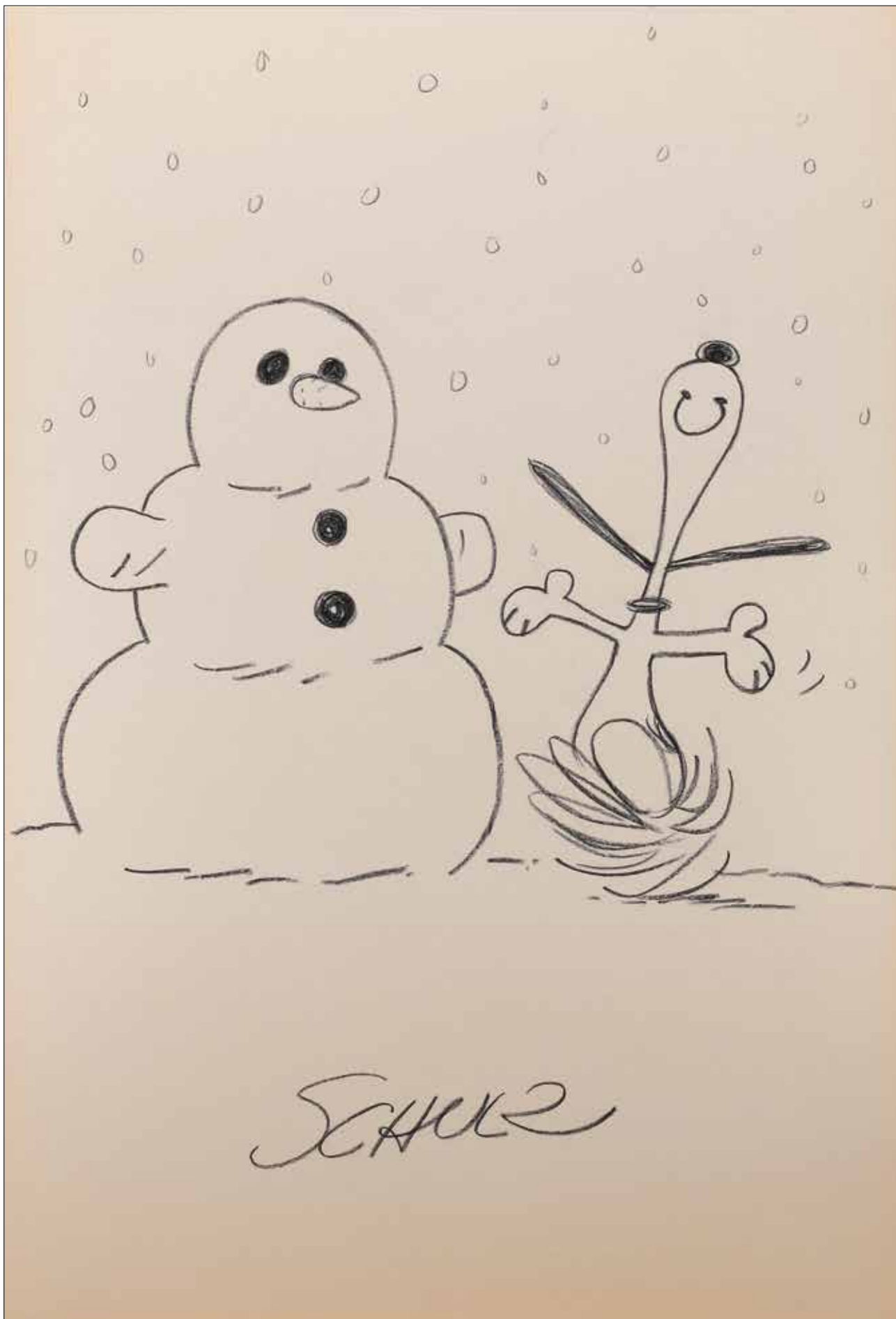


724. Charles Schulz original Peanuts daily comic strip featuring “Snoopy” and “Lucy”. (Charles Schulz, 1967) Vintage original comic strip accomplished in pen and ink on 2-ply illustration board measuring 7.25 x 28 in. With the customary fold down the middle. Signed by Schulz. Light handling. Otherwise, in fine condition. **\$16,000 - \$20,000**



725. Charles Schulz original Peanuts daily comic strip featuring “Snoopy” and “Woodstock”. (Charles Schulz, 1970) Vintage original early baseball strip, created a few months before Schulz gave Woodstock his name. Accomplished in pen and ink on 2-ply illustration board measuring 7.5 x 29.5 in. With the customary fold down the middle. Signed by Schulz. Light handling. Otherwise, in vintage fine condition. **\$16,000 - \$20,000**





**726. Charles Schultz large drawing of “Snoopy” dancing with a Snowman.** (ca. 1960s) Vintage original large early drawing accomplished in charcoal on artists' paper measuring 36 x 24 in. Perfect for the holidays. In vintage fine condition. **\$7,000 - \$9,000**

13

PEANUTS

featuring

"Good ol' Charlie Brown"

by SCHULZ

IF YOU THINK THIS IS HARD, WAIT UNTIL WE GET INTO INSTRUMENT APPROACHES..

W

*For Bill with friends -  
Schulz*

YOU'RE LOSING AIR SPEED! KEEP YOUR NOSE DOWN! FLAP YOUR WINGS!

W

DON'T TRY TO GLIDE..

W

FASTER! FASTER! FASTER!

W

THERE'S JUST NO WAY HE'S GOING TO FLY UNTIL HE LEARNS TO FLAP THOSE WINGS...

1-20

© 1980 United Feature Syndicate, Inc.

OKAY, FULL POWER!

W

YOU'RE LOSING AIR SPEED AGAIN! FLAP YOUR WINGS!

W

W

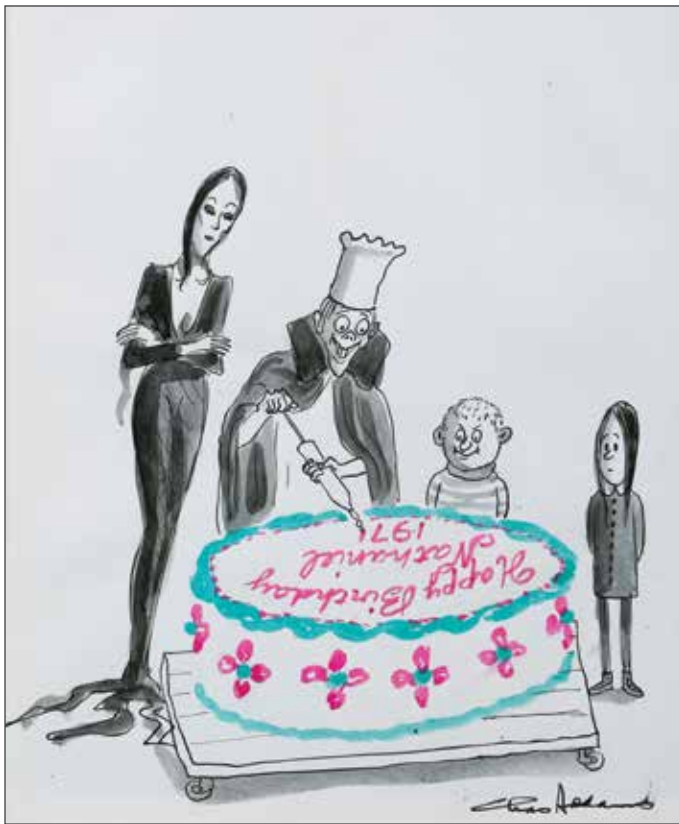
SCHULZ

727. Charles Schulz original Peanuts Sunday comic strip featuring "Snoopy" and "Woodstock". (Charles Schulz, 1980) Vintage original Sunday comic with "Snoopy" and "Woodstock" on top of the doghouse accomplished in pen and ink on 2-ply illustration board measuring 17 x 24 in. Signed twice by Schulz. Light handling. Otherwise, in fine condition. \$30,000 - \$40,000

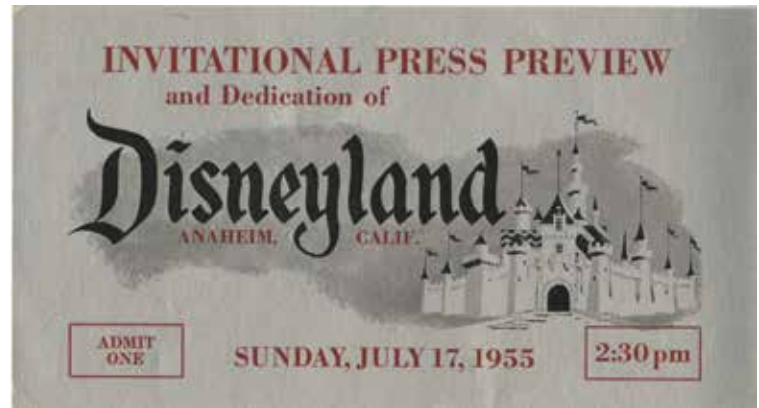




**728. George Hinke published holiday painting of Santa Claus and child.** (ca. 1953) Vintage original painting accomplished in oils on 17 x 22 in. stretched canvas. Created by celebrated illustrator and painter George Hinke, known for his rich holiday scenes contributed to countless magazine covers and advertisements. His depictions of Santa Claus for The Coca-Cola Company, which proliferated in the 1950s, helped form America's idea of what the Christmas icon looks like. This painting represents the most desirable hallmarks of Hinke's work: Jolly old St. Nick, a happy child and all the warmth and joy of family at Christmastime. Unsigned. Published in *Ideals Magazine* December, 1953, Vol. 10, Issue 6. Exhibiting minor wear to the extreme lower right edge of the canvas, not affecting the artwork. In vintage fine condition. **\$10,000 - \$15,000**



**729. Charles Addams painting of the Addams Family and a Birthday Cake.** (ca. 1970s) Accomplished in ink and watercolor on artists' paper measuring 11 x 9 in. Signed by Charles Addams. In vintage fine condition. **\$3,000 - \$5,000**



**730. Disneyland July 17, 1955 silver Opening Day ticket.** (Disneyland, 1955) Opening day tickets were color-coded as guests were requested to arrive at staggered times to accommodate the television ceremonies. Some age toning to verso. Otherwise, in very good condition. **\$300 - \$500**



**731. Disneyland Hotel remote-controlled boat from Safari Adventure: Remote Jungle Cruise attraction.** (ca. 1960s) Radio controlled "Jungle Cruise" boat from "Safari Adventure: Remote Jungle Cruise" at the Disneyland Hotel in Anaheim. Constructed of resin with plastic and metal components and featuring individually molded seated figures. A miniature version of the boats from "The Jungle Cruise" attraction at Disneyland. The boat measures 33.5 long x 9 wide x 15 in. tall. Exhibits only minor wear and remains in very good condition. **\$1,000 - \$1,500**





**732. John Barrymore lobby card from *Dr. Jekyll and Mr. Hyde*.** (Famous Players-Lasky, 1920) Vintage original monochromatic 11 x 14 in. lobby card for John Barrymore in *Dr. Jekyll and Mr. Hyde*. An extremely scarce early horror title. Exhibiting expert archival paper reinforcement and touchup to corners and central vertical crease as well as retouching to blank borders. Now presents in vintage very good condition. **\$600 - \$800**



**733. Opera box molding from the elaborate theater set in the Lon Chaney, Sr. version of *The Phantom of the Opera*.** (Universal, 1925) Vintage original decorative fruit and foliate form molding from the exterior of an opera box in the elaborate theater set constructed on Universal's Soundstage 28 for the Lon Chaney, Sr. silent horror classic. Constructed of casting plaster over natural fiber filler and coated with gesso. Separated into (4) pieces measuring 26 x 13 in. assembled. Now torn down to make room for a theme park attraction, Soundstage 28 was arguably the most famous of all Hollywood soundstages, being the birthplace of many Universal horror classics such as *Dracula* (1931). Exhibiting some chipping, cracks, surface loss, and edge wear. In vintage good condition. Provenance: From the collection of Michael Shaw. **\$800 - \$1,200**



**734. Lon Chaney, Sr. (3) portrait photographs including 2-as "He" from *He Who Gets Slapped*.** (MGM, 1924) Collection of (3) vintage original gelatin silver approx. 8 x 10 in. photographs, including (1) double-weight portrait of Chaney by Clarence Sinclair Bull blind stamped at bottom right and credit stamped on the verso, and (2) single-weight portraits from *He Who Gets Slapped* with Chaney in "He" clown make-up, 1-featuring Norma Shearer. Exhibiting light toning and edge and corner wear. In generally vintage very good to fine condition. **\$300 - \$500**



**735. *The Lost World* bronze plate over plaster figural Brontosaurus ashtray.** (First National, 1925) Vintage original promotional ashtray of bronze plated cast plaster. Measuring 6.25 x 3 in. and embossed in the cast on the front edge of the piece, "Compliments of Watterson R. Rothacker", credited in the film as, "by arrangement with". Rothacker was a producer and founded one of the first film processing labs. Rothacker was also the first company to specialize in industrial, educational, publicity and advertising films. The very rare piece is expertly finished to appear as hammered and sculpted bronze with divots for cigarette butts and featuring a majestic, long-necked Brontosaurus on the outer lip. One of only two known to have survived. With felted bottom. Exhibiting minor age and patina. In vintage fine condition. **\$2,000 - \$3,000**



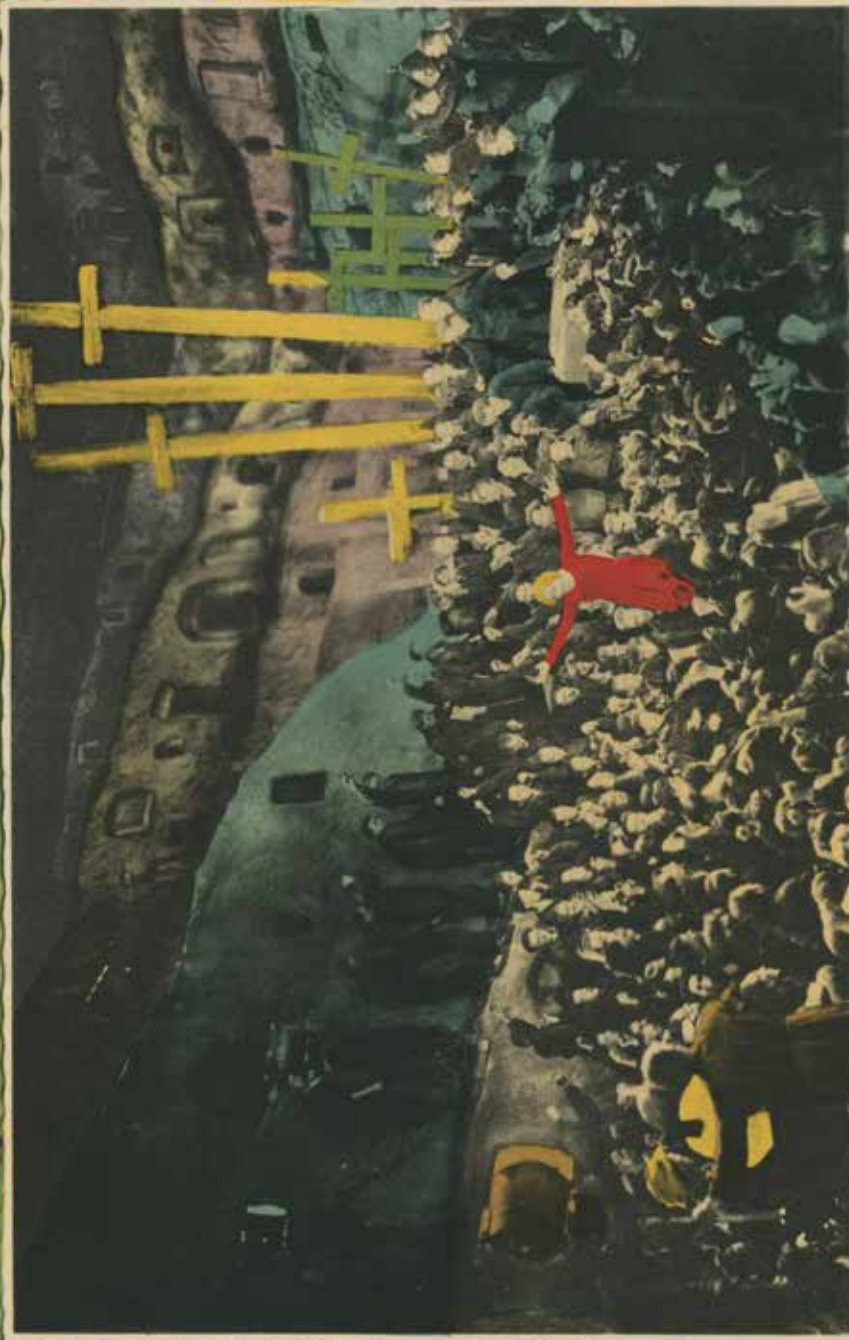
**736. Lon Chaney, Sr. photograph from *London After Midnight*.** (MGM, 1927) Vintage original gelatin silver 8 x 10 in. single-weight glossy photograph. Featuring a production portrait of Chaney in his iconic "Hypnotist" makeup from the mythic Tod Browning silent crime film, the only surviving print of which was lost in the 1965 MGM vault fire. Exhibiting minor edge and corner wear. In vintage very good condition. **\$400 - \$600**



**737. Lon Chaney, Sr. as "Tito" and Loretta Young as "Simonetta" photograph from *Laugh, Clown, Laugh*.** (MGM, 1928) Vintage original gelatin silver 8 x 10 in. single-weight glossy photograph. Bearing typed caption on the verso. Exhibiting light edge wear and spot soiling to extreme right of image. Otherwise, in vintage very good condition. **\$200 - \$300**

738. *Metropolis* original key scene lobby card – the only known example in the world. (Ufa, 1927) Vintage original color 11 x 14 in. lobby card for Fritz Lang's groundbreaking Sci-Fi masterpiece. Featuring a scene of “Maria” fomenting revolt amongst the workers in the underbelly of *Metropolis*, with arresting Expressionistic religious imagery in the background. Even more remarkable, it is actually a behind-the-scenes image, with studio klieg lights visible on the edges of the frame, and a figure that is likely Fritz Lang himself alongside the camera operator at lower left. Offered here is the only example of this important original release lobby card known to exist in the world. Of the few original US *Metropolis* lobby cards left—a complete set being non-existent—most exhibit severe fading to the especially sensitive red and green inks used in the printing process. Despite its 91 years of age, the colors on this card remain as vibrant as when the film was in its first run, challenging moviegoers worldwide and announcing the arrival of a major Modern artist in the person of Fritz Lang. Exhibiting only a minute spot of corner loss at upper right, and an unobtrusive raised line running from the top central border into the title treatment with no loss of pigment. In very fine condition. A true holy grail of film and 20<sup>th</sup> Century paper collectibles. Formerly from the collections of monster maven Forrest J Ackerman and screenwriter/director Leonard Schrader. \$20,000 – \$30,000

# METROPOLIS



Directed by FRITZ LANG

AN UFA PRODUCTION

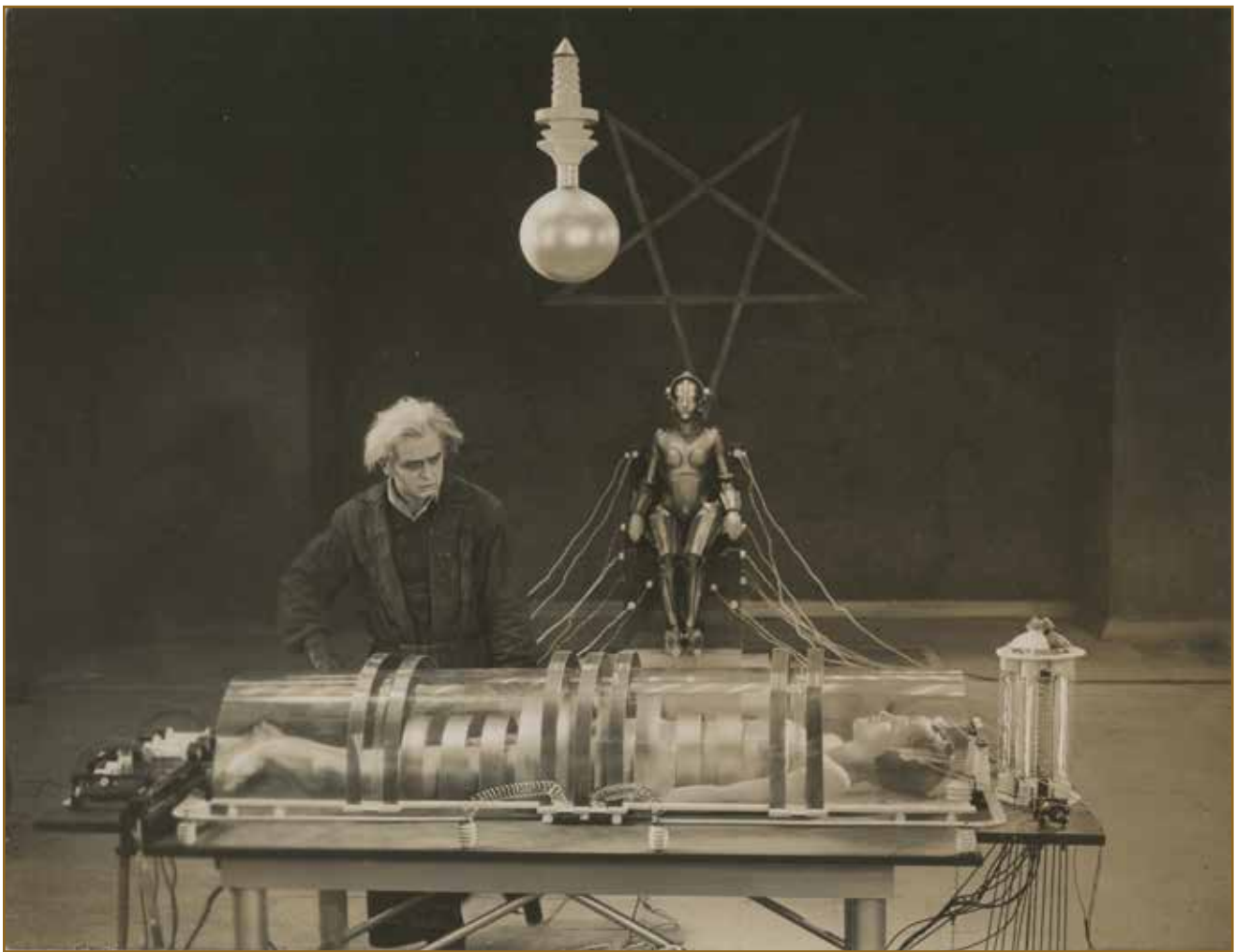


Adapted by CHANNING POLLOCK

A Paramount Picture

THIS LOBBY CARD WAS LEASED FROM PARAMOUNT PICTURES LAST CORPORATION





**739. *Metropolis* extraordinary original German photograph featuring “Rotwang” creating the robot.** (Ufa, 1927) Vintage original German release gelatin silver 6.3 x 4.9 in. double-weight semi-gloss photograph from the landmark masterpiece directed by Fritz Lang. Retaining handwritten pencil notation in German and English on the verso. Featuring scientist Rotwang (frequent Lang collaborator Rudolf Klein-Rogge) in his lab of fantastical Sci-Fi gadgetry “downloading” the essence of “Maria” (Brigitte Helm) into a mechanical robot body, the unholy act presided over by a giant pentagram on the wall. Country of origin original release material of any kind for this important film is exceedingly rare, let alone pieces with imagery this compelling. Exhibiting only the lightest of corner wear. In vintage very fine condition. Originally from the collection of early film critic Huntly Carter. **\$3,000 - \$5,000**



**740. Lon Chaney, Sr. (4) photographs from *The Big City*, *Where East is East*, *The Unknown*, and *The Unholy Three*.** (MGM, 1927–30) Collection of (4) vintage original gelatin silver approx. 8 x 10 in. single-weight glossy photographs. With 3-retaining typed studio text and 1-bearing paper snipe on the verso. Featuring Chaney from three of his legendary collaborations with director Tod Browning, and 1-reprised role in a talkie version of a Browning classic. Exhibiting some toning, corner creases and wear, and finger prints in the blank borders. In generally vintage very good condition. **\$200 - \$300**



**741. Bela Lugosi as “Count Dracula” portrait photograph from *Dracula*.** (Universal, 1931) Vintage original gelatin silver 8 x 10 in. single-weight glossy photograph. Depicting a moody portrait of Lugosi bathed in shadow. Minimal handling. In very good to fine condition. **\$400 - \$600**



**742. Bela Lugosi as "Count Dracula" portrait photograph from *Dracula*.** (Universal, 1931) Vintage original gelatin silver 8 x 10 in. single-weight glossy photograph. A fearsome production portrait of Lugosi preparing to strike. Exhibiting small spot to bottom blank border and light handling at lower left. In vintage very good to fine condition. **\$400 - \$600**



**745. Bela Lugosi as "Count Dracula" and Helen Chandler photograph from *Dracula*.** (Universal, 1931) Vintage original gelatin silver 8 x 10 in. single-weight glossy photograph. Lugosi goes in for the kill in this remarkably explicit pre-code production portrait from Browning's horror classic. Faint toning to extreme edges and light wear to central top edge. In vintage very good to fine condition. **\$400 - \$600**



**743. Bela Lugosi as "Count Dracula" and Helen Chandler special portrait photograph from *Dracula*.** (Universal, 1931) Vintage original gelatin silver 8 x 10 in. single-weight glossy photograph. Lugosi spreads his cape and casts a hypnotic stare at the enraptured Helen Chandler in this iconic special publicity portrait. Exhibiting light emulsion wear to top edge, and faint toning to extremities. In vintage very good to fine condition. **\$600 - \$800**



**746. Bela Lugosi as "Count Dracula" and Frances Dade photograph from *Dracula*.** (Universal, 1931) Vintage original gelatin silver 8 x 10 in. single-weight glossy photograph. Featuring Lugosi preparing to prey on the sleeping "Lucy" (Frances Dade) in a scandalous pre-code scene from the pioneering horror film. Exhibiting toning to extreme edges and light corner wear. In vintage very good to fine condition. **\$400 - \$600**

**744. Bela Lugosi as "Count Dracula" and Helen Chandler special portrait photograph from *Dracula*.** (Universal, 1931) Vintage original gelatin silver 8 x 10 in. single-weight glossy photograph. Depicting Lugosi as the Transylvanian Count menacing the neck of a hypnotized Helen Chandler. Virtually unhandled. In vintage very good to fine condition. **\$600 - \$800**



**747. Bela Lugosi as "Count Dracula" and Frances Dade photograph from *Dracula*.** (Universal, 1931) Vintage original gelatin silver 8 x 10 in. single-weight glossy photograph. Lugosi hovers over the sleeping Frances Dade as "Lucy" in this pre-code bedroom scene from director Tod Browning's horror classic. Exhibiting light edge toning and minute spot emulsion loss to lower border. In vintage very good to fine condition. **\$400 - \$600**



# On June 29<sup>th</sup>, 1933 Jack Pierce, Monty, Perc, and Wally Westmore, Jack Dawn, and other Hollywood makeup legends sign a petition to unionize.



**748. Historical (50+) “Motion Picture Make-Up Artists Association” unionization documents archive.** (ca. 1930s) Vintage original archive of (50+) letters, telegrams, return receipts, signed declarations and more, representing the genesis of what became the “Make-up Artists and Hair Stylists Guild – Local 706 – I.A.T.S.E., which was officially recognized as a Union in 1937.

**On June 29<sup>th</sup>, 1933 Jack Pierce, Monty, Perc and Wally Westmore, Jack Dawn, and other Hollywood makeup legends sign a petition to unionize.**

During production of Cecil B. DeMille’s *The King of Kings* in September of 1926, makeup artist F.B. Phillips and colleagues assembled to form the “Motion Picture Make-up Artists Association”. Their first offices were located in the newly opened Max Factor building on Highland Avenue. In 1929, a group of hairstylists also explored forming a union for those working in the film industry. However, in the era of the Great Depression, the Department of Labor felt they should wait. In 1930, the average rate for a studio head of makeup was \$30 for an 8-hour day, \$200 for a 60-hour week

or \$250 for unlimited hours in a week. A journeyman makeup artist working on principal actors and cast was paid \$20 for an 8-hour day, \$133.65 for a 60-hour week or \$166.65 for unlimited hours in a week. While this was a healthy salary during the Depression, it did not address the state of working conditions. In the early 1930s, The American Federation of Labor refused to recognize the then titled, “Makeup Artists and Hair Stylists Association”. Many in Hollywood were forming guilds or unions to obtain fair and equal working conditions and benefits. It was the scenic artists’ union who agreed to bring the makeup and hair craftspeople into their Local. For the first time, makeup artists became part of organized labor. By 1934–35, makeup artists had joined the Brotherhood of Painters, part of the Conference of Studio Locals. When Studio executives refused to bargain, the Conference of Studio Locals went on strike. Labor unrest in Hollywood was rife. Finally, the I.A.T.S.E. (International Alliance of Theatrical Stage Employees) acknowledged how important makeup artists and hair stylists were to moviemaking and offered them a charter in November of 1937.

Archive highlights include: Collection of (3) oversized 13 x 8.5 in. pages with original ink signatures from a Who’s-Who of early Hollywood makeup artists and hairdressers from *The Wizard of Oz*, *Frankenstein*, *Gone With the Wind*, *Casablanca*, *The Ten Commandments*, and more. All major studio artists are represented. Original signatures include **Jack Dawn, Monty, Perc and Wally Westmore, Cecil Holland, Jack Pierce, Lily Dirigo, Paul Stanhope, Charles Dudley, Mel Burns**, and many more. Also part of the collection are 3-early photostat copies of the above, believed to have been generated to include and give weight to artist’s demands sent to the studios and producers.

Together with a collection of original letters from the Make-Up Assoc. to the Association of Motion Picture Producers requesting the daily rate for makeup artists be increased to \$15 per hour on an 8-hour work day, similar letters are present written to the Producers Association Code and Conduct and Working Conditions, a letter from Fox Film studios acknowledging receipt of suggested code changes, various US Postal Service signed return receipts from studios including MGM, Paramount, etc., a 2-page letter titled, *“The Importance of Make-Up in Motion Pictures. Save Fifteen Dollars, but Lose Hundreds.”* sent from, United Artist’s Director of Make up, Bob Stephanoff, to producers outlining the importance of makeup artists in motion pictures. In part:

*“Attention Mr. Producer – Here is an actual fact, where in the making of a feature motion picture, we have overlooked an unnecessary expenditure, possibly due to the fact that MAKE-UP to this industry, is yet rather new; therefore executives have not yet taken up any of their valuable time to become interested and discover what I have through experience and experiments, while engaged in more than 15 years in the art of make-up.”*

The letter goes on to highlight waste and expense in not having a professional make-up artist on set, in part:

*“I understand that the actual cost of a Feature is approximately \$1,000 an hour.*

*1. When the actor makes himself up, in most cases, I find he takes more time than if he were made up by a make-up artist, and in most instances he will be late on set. That’s LOSS NO 1 – say five minutes - \$100.00. Overlook that!*

*2. When the actor accidentally spots his make-up, he usually takes it off and puts on a whole new make-up. The least time required for any actor to apply the most simple make-up is ten minutes, no matter how fast he may be; whereas, if there were an make-up artist on hand he could patch it up in less than five minutes.*

*That’s LOSS NO 2 – say five minutes - \$100.00. Overlook that!”*

Also includes a demand sheet going over various pay requests for number of hours, overtime, holidays, location rate, etc., an 8-page “Code of Fair Competition for the Motion Picture Industry” stating codes for all studio employees regarding hours, conditions, etc. and giving comprehensive insight into wages as it lists hourly rates for over 50 studio jobs including carpenters, gaffers, sculptors, sign makers, fur finishers, model makers, chauffeurs, vault clerks, negative splicers and more, a demand letter from Studio Hairdressers Association to the Motion Picture Producers Assoc, a collection of 8-pages of rough drafts of makeup artists demands, which reads in part: “...many make-up artists in the industry are having difficulty in earning a livelihood, to provide food and shelter for themselves and family...”, Copies of cover letters dated August 4, 1935 sent to various studios including Warner Bros, Universal, United Artists, MGM, Pathé, Fox, and RKO stating that requested Resolution and Code requests are enclosed, a collection of (4) Western Union telegrams: 2-between head of Make-up Association Mel Burns (make-up artist with over 200 credits), Edward McGrady and General Hugh Johnson, Administrator of the National Recovery Administration and 2-additional telegrams between makeup artist Jack Dawn (*The Wizard of Oz*, etc.) and McGrady and Johnson. Great content as the successful Dawn seeks advice as he wants to stay with an Association, yet is being recruited and feels if he doesn’t join he may be punished by being blackballed by those who need a union more than he. And much, much more.

This archive marks the genesis for makeup artists finally receiving the credit and appreciation they deserved and had gone without for so much of the earliest days of moviemaking. Exhibiting age and minor handling. In vintage very good to fine condition. Interested bidders are encouraged to view the archive in person by appointment at our offices.

**\$6,000 – \$8,000**

10. The undersigned, employed in the Motion Picture Industry as Industry Artists, and members of the Motion Picture Industry Artists Association, not members, hereby declare that we accept this declaration as our representative in the protection of a Code of Ethics and Regulations, covering the salaries, hours, and working conditions, of our profession, and which is to be presented to the Motion Picture Industry, as the representative of same, or to the Federal Government, acting under the Rights laws, as in Section Seven of the Industrial Control Act, or signed by President Roosevelt, in which we are given the privileges of collective bargaining with our employers, through an organization of our own choosing, and still representatives of our own choosing and on our own free will and without restraint or coercion. We hereby declare that it is our desire to be represented by the Motion Picture Industry Artists Association, and to be so either individual and/or any other group or organization.

Louisa Sabine  
 Beryl Thayer  
 Anna F. Armstrong  
 Emily Moore  
 Nettie Carlson  
 Leith's Lu toir  
 Corrie Conway  
 Ethel & B. Hogan  
 Lena Holden  
 Eleanor Cole  
 Agnes Mc Mullen  
 Patricia Ralbach  
 Lady M. Young

Mel Burns Harry Brown Paul C. Sturges Jack Dawson William Sanders Ray Connor Gene Klemm Wm. Hartman E. Reuter Karl O. F. Richter Milton Kellogg Monty Westman Fred T. Walker Chas. Dudley Dick Johnson	Allyn Guagel Eugene Roman George Piller Jack Curren Ed. McLean Otto Walter Fred B. Phillips Harry McMoran Ed. Simon Phil. Dietrich William L. Ely Bill Neumann Bob Casey Frank A. Cohen Bill Phillips Bill Casey John R. McFarlane	Mattie Shostrom Gertrude Brien Sam Kaufman Marion Bickel Ed. Koss Sam. S. S. Ed. Hollander
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STUDIO HAINDRUBENHS ASSOCIATION

Joan St. Agapell, with Frances  
 Geo. Callage Lily Davis  
 Nellie Marie Manley Helen Jackson  
 Faye Hamlin Mary Kiffin  
 Helen Tennett Janet Kinnear  
 Helen Raby James Woodhall  
 Corrine Davis Ruth Kiffin  
 Helen L. Haskin La Vaughn Spurr  
 Helen Corahan Helen Hunt  
 Ruth L. Lusk Lillian Sloan  
 Budgy Lusk Helen Ruffert  
 Ruth McDonald Alta Stebbins  
 Co. Zerk Ora Curtis







**749. Bela Lugosi as "Count Dracula" and Helen Chandler in Carfax Abbey photograph from *Dracula*.** (Universal, 1931) Vintage original gelatin silver 8 x 10 in. single-weight glossy photograph. Depicting Lugosi carrying Helen Chandler as "Mina", in thrall to the Count, down the gothic staircase of Carfax Abbey. Minimal handling. In vintage fine condition. **\$300 - \$500**



**752. Boris Karloff as "Frankenstein's Monster" special publicity portrait for *Frankenstein* by Freulich.** (Universal, 1931) Vintage original gelatin silver 8 x 10 in. double-weight semi-gloss photograph by Freulich. Retaining credit stamp and paper snipe on the verso. A striking character portrait of Karloff as the monster appealing heavenward to powers unseen. Exhibiting a minor emulsion breaks in the lower left border and upper right corner. Otherwise, in vintage very good condition. **\$600 - \$800**



**750. Boris Karloff personality portrait photograph for *Frankenstein* by Ray Jones.** (Universal, 1931) Vintage original gelatin silver 8 x 10 in. double-weight semi-gloss photograph by Ray Jones. Featuring a dashing personality portrait of Karloff, with verso paper snipe mentioning his recent role in *Frankenstein*. Retaining Jones' credit stamp on the verso. Exhibiting 2-minor emulsion cracks in upper right corner, and light edge wear. In vintage very good condition. **\$300 - \$500**



**753. Boris Karloff as "Frankenstein's Monster" special publicity portrait for *Frankenstein*.** (Universal, 1931) Vintage original gelatin silver 8 x 10 in. double-weight semi-gloss photograph. Retaining paper studio snipe on the verso. Featuring a moving and spectacular portrait of Karloff as the monster struggling against his shackles. Exhibiting only light corner wear. In vintage fine condition. **\$600 - \$800**



**751. Boris Karloff as "Frankenstein's Monster" portrait photograph from *Frankenstein*.** (Universal, 1931) Vintage original gelatin silver 8 x 10 in. double-weight semi-gloss deluxe head-and-shoulders portrait photograph of Karloff in full monster makeup. Retaining paper snipe on the verso. Exhibiting unobtrusive tack holes to 2-corners and light soiling to blank borders. Otherwise, in vintage very good condition. **\$600 - \$800**

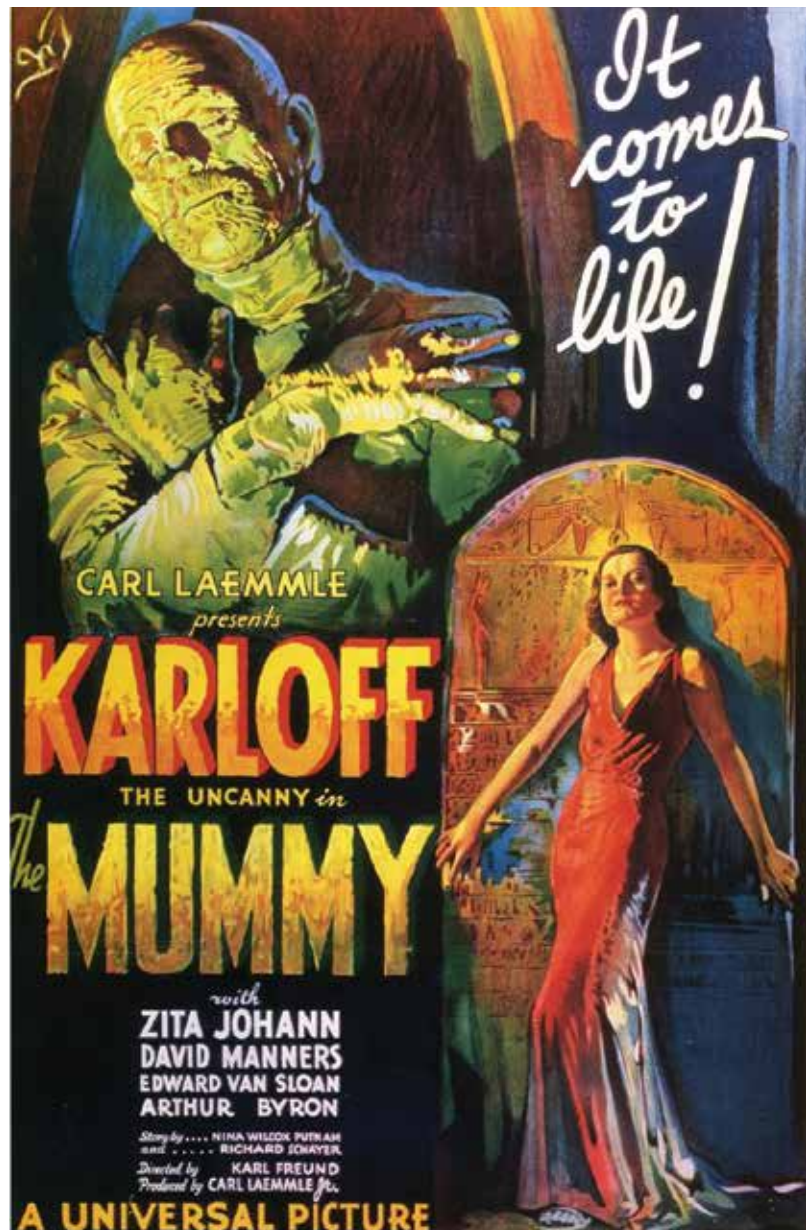


**754. Bela Lugosi and Boris Karloff special publicity photograph by Ray Jones.** (Universal, 1932) Vintage original gelatin silver 8 x 10 in. double-weight semi-gloss photograph by Ray Jones. Featuring a remarkable special portrait of then-newly minted horror icons Lugosi and Karloff in black tie enjoying a beer together. With Jones' credit stamp and paper snipe on the verso mentioning the actors' most recent projects, *Dracula* and *Frankenstein*. Only light edge wear. In very good to fine condition. **\$400 - \$600**



**755. Jack Pierce personal oversize photograph of Boris Karloff as “Imhotep the Mummy” from *The Mummy* by Roman Freulich.** (Universal, 1932) Vintage original gelatin silver 11 x 14 in. double-weight matte photograph on tan textured paper by Roman Freulich. Retaining credit stamp on the verso. This rare custom print was part of Jack Pierce’s personal scrapbook commemorating his myriad iconic makeup designs, and he has handwritten in black ink, “The Mummy” at top left of recto. Pierce won the 1930s equivalent of an Oscar for his unnervingly realistic work on the film, convincingly transforming Karloff into millennia-old preserved corpse come to life. The photo has undergone archival conservation befitting its historic significance as Pierce’s personal record of his work, with a .75 in. strip of the right border recreated, tape residue and small creases touched up in the top border, and spot surface marring corrected in the image to the left of Karloff. The figure of the slumbering Mummy was unaffected by any of these efforts. Currently presents in fine condition. **\$8,000 - \$12,000**





# Makeup legend Jack Pierce's 1932 Best Makeup Award for *The Mummy* — the highest honor in makeup at the time, a precursor to the Academy Award for this category.



**756. Jack Pierce Hollywood Filmograph Award for “Best Makeup” *The Mummy*.** (1933) Vintage original award trophy for Best Makeup presented by Boris Karloff to Jack Pierce for his work on *The Mummy* on behalf of Hollywood Filmograph Magazine. The 13.5 x 14.25 in. trophy is constructed of 2-piece cast metal of art deco-style base and figural angel holding a laurel with both pieces bolted together internally. Engraved on the front plate is, “Hollywood Filmograph, 1932 Makeup Trophy, Jack Pierce, Universal, ‘The Mummy’”. The interior of the award retains the foundry mark for “Dodge Trophy & Awards, of Los Angeles”, the same company that manufactured the Academy Award trophies from 1931 to 1983. Jack Pierce was awarded this trophy on January 14, 1933 at the Hollywood Roosevelt Hotel, in the Blossom Room. Handed to him directly by his most significant subject, Boris Karloff, who wore Pierce’s iconic makeups not only as “The Mummy”, but also as “Frankenstein’s Monster”.

Like many Hollywood hopefuls, Jack Pierce entered the industry in his youth (30s) and like many seeking a way into the early days of moviemaking, Pierce tried his hand at everything he could including cinema manager, stuntman, actor, even assistant director. Too short in stature to make a run at matinee idol, Pierce used the expertise he’d acquired in makeup to aide other actors in their transformations. From the beginning, Pierce’s creative approach to extreme makeup brought him accolades and brought him to the attention of then Universal Pictures head, Carl Laemmle, who recognized Pierce’s special talents. Soon after, the death of makeup legend Lon Chaney created a space for Pierce to fill in the realm of extreme transformative makeups. What followed were industry innovations and history-making fearsome faces that endure in our culture’s collective consciousness to today. The names “Frankenstein’s Monster”, “Dracula”, “The Wolf Man” and “The Mummy”, to name just a few, immediately elicit images of Pierce’s creations. Pierce received this Filmograph Award at a critical time for all makeup artists. Not only did this award bring attention to the craft, but it bolstered the struggle by makeup artists to establish their own union. Hollywood Filmograph Magazine covered their own event and reported in their pages:

“Karloff did himself proud when he presented the Hollywood Filmograph 1932 Makeup Trophy at the Hollywood Roosevelt Blossom Room last Saturday evening – Here we see Karloff and Jack Pierce individually admiring the trophy, Mr. and Mrs. Karloff, Mr. and Mrs. Jack Pierce and Henry Burns congratulating the victor all pictured during the great event – It is doubtful if the Hollywood Roosevelt Blossom Room ever offered its visitors a more honest-to-goodness treat than they did last Saturday evening when Harry Burns staged the presentation of the Hollywood Filmograph 1932 Makeup trophy affair directly after Harold Grayson and his celebrated orchestra had entertained the crowd with as fine a broadcast and show as they have had the pleasure of witnessing and enjoying. In a few but well spoken words Harry Burns told the purpose of the event and called Jack Pierce to the stage and then asked Karloff (The Uncanny) to come up and make the award and the Universal star did himself proud, for he not only gave Jack Pierce the trophy but a tribute that no other makeup man has ever been given. In part he said: ‘I want to publicly acknowledge to you, Jack Pierce, the deep debt of gratitude I owe, for were it not for your wonderful makeups, the success I had in ‘The Dark House’, ‘Frankenstein’ and ‘The Mummy’ would have been impossible.’”

Of *The Mummy* makeup, Pierce has been quoted as saying; “Wrapping Karloff... was the hardest job I’ve faced during twenty years in the motion picture business. Cooking the cloth gave it the appearance of cloth that had rotted under the earth, but it had become so fragile that it sometimes fell apart in my hands.” In the lab, once Karloff was mostly wrapped in cloth, a layer of liquid grease paint, neutral in color, was used for the base. Next, a mixture of facial beauty clay and fuller’s earth were packed into that base, the wrapping, and hair to create an earthen dirty matting. Final touches were performed on the sound stage where Pierce completed wrapping Karloff’s legs and finally sealed the actor’s eyes closed with rice paper, leaving a crease in the center of the paper to approximate mummified, sealed eyes. The entire makeup was detailed and shadowed with earth tones to achieve a depth and appearance of a desiccated, resting corpse.

Pierce regarded this Filmograph award as his “Oscar” and actually referred to it as such in some interviews. In fact, no Academy Award was presented to a makeup artist until an Honorary Oscar was given to William Tuttle in 1964. This Filmograph award is possibly the only formal award Pierce ever received in his lifetime. By the late 1930s, the industry he had innovated began to overlook him and his classical techniques until finally, he was considered “too slow” and dismissed from Universal and marginalized in general. Pierce was largely forgotten until the late 1950s, when he was rediscovered, primarily through the pages of *Famous Monsters of Filmland* magazine, and celebrated by a legion of boys and girls who would go on to become some of the greatest filmmakers of modern times.

This historical award trophy exhibits only minor age, handling and retains its original patina. A true holy grail of Universal horror history. In vintage fine condition. **\$120,000 - \$150,000**





**757. Boris Karloff as "Morgan" special portrait photograph from *The Old Dark House* by Freulich.** (Universal, 1932)

Vintage original gelatin silver 8 x 10 in. double-weight semi-gloss photograph. Retaining credit stamp and paper snipe on the verso.

Featuring a menacing character portrait of Karloff in grisly makeup by Jack Pierce. Exhibiting only light corner wear. Otherwise, in vintage very good condition. **\$300 - \$500**



**759. Boris Karloff (5) rerelease photographs from *The Mummy*.** (Universal, 1932/R-1951) Collection of (5) vintage gelatin silver 8 x 10 in. single-weight glossy photographs for the 1951 reissue of the classic 1932 Universal monster film starring Boris Karloff and Zita Johann. Very good condition. **\$200 - \$300**



**758. Boris Karloff as "Imhotep the Mummy" special portrait photograph from *The Mummy*.** (Universal, 1932)

Vintage original gelatin silver 8 x 10 in. single-weight glossy photograph. Featuring an extraordinary head-and-shoulders character portrait of Karloff in full Jack Pierce make-up as the Mummy. Exhibiting paper tape around 3-sides of the verso, lower left corner loss and a tear with tiny spot of paper loss in the bottom border title slug. Faint soiling to blank borders. Otherwise, in very good condition. **\$400 - \$600**

**760. *Freaks* "Superimposing Titles" script.** (MGM, 1932)

Vintage original studio bound and bradded (35+) page "File Copy" Superimposing Title script dated March 23, 1932 on the cover, with Metro-Goldwyn-Mayer Pictures studio label affixed to front cover. Stamped "File Copy" and handwritten, "3". Typed under "Freaks" title is, "Instructions for Superimposing Titles". Exhibiting age, production-use, wear, and handling, with minor corner loss and edge tears on the cover. Content remains in very good to fine condition. **\$400 - \$600**



**The following (9) lots are from the Estate of Tod Browning.**



**761. Tod Browning personal (2) portrait photographs of Schlitzie from *Freaks*.** (MGM, 1932) Collection of (2) vintage original gelatin silver 8 x 10 in. double-weight custom photographs on tan textured paper. Depicting actual sideshow performer Schlitzie in special portraits for Browning's controversial classic. Minimal age and handling. In vintage very good to fine condition. From the Estate of Tod Browning. **\$2,000 - \$3,000**



**762. Tod Browning personal (2) portrait photographs of Leila Hyams and Harry Earles from *Freaks*.** (MGM, 1932) Collection of (2) vintage original gelatin silver 8 x 10 in. double-weight custom photographs on tan textured paper. Depicting Portraits of Leila Hyams as "Venus" and Harry "Doll" Earles as "Hans". With one exhibiting a 2.25 in. crease at lower right. In vintage good to fine condition. From the Estate of Tod Browning. **\$2,000 - \$3,000**



**763. Tod Browning personal (2) photographs of Josephine Joseph from *Freaks*.** (MGM, 1932) Collection of (2) vintage original gelatin silver 8 x 10 in. double-weight custom photographs on tan textured paper. Both depicting portraits of actual sideshow half-man/half-woman performer Josephine Joseph. Exhibiting only light corner wear. In vintage very good to fine condition. **\$2,000 - \$3,000**



**764. Tod Browning personal (2) character portrait photographs from *Freaks*.** (MGM, 1932) Collection of (2) vintage original gelatin silver 8 x 10 in. double-weight custom photographs on tan textured paper. Including (1) Delmo Fritz and Josephine Joseph and (1) Leila Hyams and Daisy Earles. Exhibiting only light toning. In vintage very good to fine condition. From the Estate of Tod Browning. **\$2,000 - \$3,000**



**765. Tod Browning personal (2) portrait photographs of Prince Randian the Living Torso and Roscoe Ates from *Freaks*.** (MGM, 1932) Collection of (2) vintage original gelatin silver 8 x 10 in. single- and double-weight photographs. Depicting (1) actual sideshow performer Prince Randian (shaving despite his lack of arms!) and (1) contact print of Roscoe Ates in drag. Exhibiting edge and corner creasing to the Ates photo. In good to fine condition From the Estate of Tod Browning. **\$2,000 - \$3,000**



**766. Tod Browning personal (2) cast and character photographs from *Freaks*.** (MGM, 1932) Collection of (2) vintage original gelatin silver 8 x 10 in. double-weight custom photographs on tan textured paper. Including (1) portrait of the complete cast with director Tod Browning and (1) Leila Hyams, Daisy Earles, Harry Earles, and Henry Victor. Exhibiting some fading to the cast portrait and developer staining to the character shot. In vintage good condition. From the Estate of Tod Browning. **\$2,000 - \$3,000**





**767. Tod Browning personal (2) portrait photographs of Harry Earles and Daisy Earles from *Freaks*.** (MGM, 1932) Collection of (2) vintage original gelatin silver 8 x 10 in. double-weight custom photographs on tan textured paper. Depicting solo portraits of the "Dolls" including (1) Harry Earles and (1) Daisy Earles. Exhibiting some light edge and corner wear. In vintage very good to fine condition. **\$2,000 - \$3,000**



**768. Tod Browning personal (2) portrait photographs Henry Victor and Leila Hyams from *Freaks*.** (MGM, 1932) Collection of (2) vintage original gelatin silver 8 x 10 in. double-weight custom photographs on tan textured paper. Featuring character portraits of villains Henry Victor and Leila Hyams. Exhibiting only minimal handling. In vintage fine condition. **\$2,000 - \$3,000**

**769. Tod Browning personal (2) portrait photographs of Roscoe Ates and Daisy & Violet Hilton from *Freaks*.** (MGM, 1932) Collection of (2) vintage original gelatin silver 8 x 10 in. double-weight custom photographs on tan textured paper. Featuring portraits of conjoined twin sideshow performers Daisy & Violet Hilton with comedian Roscoe Ates. Vertical photo with line at lower right printed from negative. Both in vintage fine condition. **\$2,000 - \$3,000**



**770. *King Kong* "Skull Island" torch prop.** (RKO, 1933) Vintage original prop torch constructed of lathed wooden handle, iron cone torch at top filled with fabric wired into the cone to represent ash or to douse with kerosene for flame. The assembled components measure 17.75 x 4 in. Torches were visible during the unforgettable nighttime sacrifice of "Ann Darrow" (Fay Wray) to the mighty "Kong". Wooden handle exhibits minor chips and iron components exhibit rust and oxidation. **\$2,000 - \$3,000**



**771. Willis O'Brien featured bird puppet attributed to *King Kong*.** (RKO, 1933) Vintage original miniature bird figure for stop-motion production in *King Kong*. The figure is constructed of composite body built over posable wire armature and hand painted. With actual feathers delicately applied over all. The figure measures 2 x 1.2 in. compacted. This and other birds and creatures were used for atmosphere and detail in the production of Willis O'Brien's stop-motion productions. Superficial figures or "characters" like this bird would have been used for multiple productions, including *King Kong*, in the background of epic environmental shots, posed with the meticulous care that the foreground characters were afforded. The figure exhibits age and wear. In vintage production used good condition. Originally from the collection of Mark Wolfe. **\$3,000 - \$5,000**



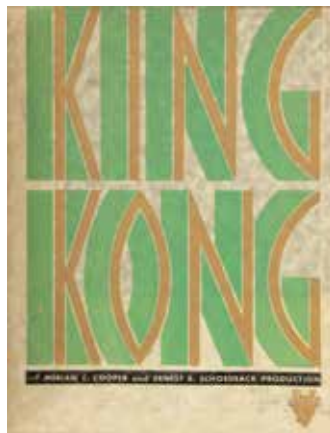
**772. King Kong French petite poster.** (RKO, 1933) Vintage original color approx. 11.5 x 15.5 in. first release French petite poster for the RKO horror classic. The playdate field at upper left remains blank. Featuring Kong perched atop the Empire State Building fighting off a barrage of attack aircraft. Completely unrestored, the poster exhibits only a central horizontal crease and light handling wear. In vintage very good condition. A rare and remarkable artifact for this important film. **\$2,000 - \$3,000**



**774. King Kong French herald.** (RKO, 1933) Vintage original printed color 7 x 6 in. opened, 3.5 x 6 in. closed 2-sided herald for *King Kong*. Featuring an image of the mighty "Kong" holding "Ann Darrow" (Fay Wray) atop the Empire State Building and French text on the interior and verso. Exhibiting age, handling and minor toning. Some minor surface paper loss to upper right interior. In vintage very good to fine condition. **\$300 - \$500**



**775. Bela Lugosi as "Count Mora" and Carroll Borland as "Luna" photograph from *Mark of the Vampire*.** (MGM, 1935) Vintage original gelatin silver 8 x 10 in. single-weight glossy photograph. Retaining paper snipe on the verso. Exhibiting minor edge and corner wear. In vintage very good condition. **\$200 - \$300**



**773. King Kong rare deluxe premiere program.** (RKO, 1933) Vintage original 16-page 9.25 x 12.25 in. premiere program for the legendary horror blockbuster. A truly deluxe Golden Age Hollywood artifact, mirroring the massive budget poured into this proto-blockbuster production. Featuring covers printed on actual metallic copper leaf featuring embossed chain link graphics. Contents include scenes and preproduction art from the "box office bonanza as big as a mountain", as well as information on the film's creators and players. Exhibiting minor handling, and light oxidation to cover verso. In vintage very good condition. **\$800 - \$1,200**



**776. Fay Wray vintage figurine in character as "Ann Darrow" from *King Kong*.** (RKO, 1933) Vintage original cast plaster figure of a fearful Fay Wray, recoiling on the top of the Kong gate from Skull Island. The figure is of foreign origin, with labels and markings from either the UK or Australia, and likely from the time of the film's release overseas. Measuring 9 in. tall on a 10 in. wide integral base. With some minor sensitive restoration to a few chips. Presents in vintage very good condition. **\$600 - \$800**





**777. Boris Karloff (2) photographs from *The Raven* and *The Invisible Menace*.** (Universal 1935/Warner Bros. 1938) Collection of (2) vintage gelatin silver approx. 8 x 10 in. single-weight glossy photographs. Including (1) as the mutilated "Edmond Bateman" from *The Raven* and (1) portrait as "Jevries" from *The Invisible Menace*. Exhibiting light toning. Otherwise, in vintage fine condition. **\$200 - \$300**



**778. Lon Chaney, Jr. special portrait photograph from *The Wolf Man*.** (Universal, 1941) Vintage original gelatin silver 8 x 10 in. single-weight glossy photograph. Featuring Lon Chaney, Jr. in full "Wolfman" make-up lying in wait behind a tree. Exhibiting some toning and light creasing to borders, and faint red staining at bottom left. In generally vintage good to very good condition. **\$400 - \$600**



**779. Lon Chaney, Jr. as "Frankenstein's Monster" (2) photographs from *The Ghost of Frankenstein*.** (Universal, 1942) Collection of (2) vintage original gelatin silver 8 x 10 in. single-weight glossy special portrait photographs of Chaney, Jr. in full character make-up. With 1-retaining paper snipe on the verso, the other, paper snipe remnants. Virtually unhandled. In vintage very good to fine condition. **\$200 - \$300**



**780. Lon Chaney, Jr. as the "Wolf Man" special portrait photograph from *House of Dracula*.** (Universal, 1945) Vintage original gelatin silver 8 x 10 in. single-weight glossy photograph. Depicting a full-makeup portrait of Chaney, Jr. in his signature monster role. Exhibiting only light handling. In vintage very good to fine condition. **\$200 - \$300**



**781. Glenn Strange as "Frankenstein's Monster" (2) special portrait photographs from *House of Frankenstein* and *House of Dracula*.** (Universal, 1944-45) Collection of (2) vintage gelatin silver 8 x 10 in. single-weight glossy photographs. Including (1) head-and-shoulders portrait of Strange as the monster from *House of Frankenstein* (oddly, sniped for the Karloff *Frankenstein*) and (1) behind-the-scenes shot of Strange undergoing his monster makeup transformation at the hands of Jack Pierce for *House of Dracula* (keybook punch holes printed from neg). Exhibiting some light border toning and staining. In generally vintage good to very good condition. **\$200 - \$300**



**782. *The New Adventures of Batman and Robin, the Boy Wonder* (6) contact print photographs from the Columbia serial.** (Columbia, 1949) Collection of (6) vintage original gelatin silver 8 x 10 in. photographs, each containing a 3.5 x 4.5 in. contact print image of either Batman (Robert Lowery) or Robin (Johnny Duncan) in full costume, posing in stunt positions. Very scarce images from an important comic-themed serial. In very good condition. **\$400 - \$600**



**783. Glenn Strange “Frankenstein” wig from *Abbott and Costello Meet Frankenstein* and Fred Gwynne “Herman Munster” headpiece appliance *My Fair Munster* pilot by Bud Westmore.** (Universal, 1948) Vintage original screen used “Herman Munster” headpiece appliance constructed of cast foam latex rubber and retaining original paint and makeup. Worn by Fred Gwynne as Herman Munster “ in a pilot episode that never aired. Applied to the headpiece are custom hairpieces originally worn by Western actor Glenn Strange as “The Monster” in *Abbott and Costello Meet Frankenstein*. Strange was the 4th actor to play the character after Boris Karloff, Lon Chaney, Jr. and Bela Lugosi in Universal’s classic *Frankenstein* movie franchise. *A and C Meet Frankenstein* would be the 4th time Strange donned the iconic Jack Pierce-originated monster makeup (previously in *House of Frankenstein* [1944] and *House of Dracula* [1945]), this time administered by Bud Westmore. This headpiece represents the principle transformative component of the makeup, covering, elongating and squaring the actor’s head and jutting the familiar exaggerated brow. The simple addition of heavy eyelids and scars completed the unmistakable and unforgettable monster’s visage. This headpiece is an original prosthetic made for Gwynne with the addition of the repurposed ventilated hair pieces made for Strange and affixed in 2-sections; 1-lace piece that rings the head from the ear openings and around the back and 1-top hairpiece that covers the pate of the crown and blends into the lower fringe piece. The fringe piece retains the internal, “Universal International” bias label. The headpiece was possibly used later in the humorous *Night Gallery* short episode entitled “Junior”. The instantly recognizable headpiece measures 7.5 x 9 x 4 in. and exhibits curled blending edges and some wear from use. A well-preserved, lasting relic from the days of classic horror when makeup pieces like this one were never intended to survive production. In vintage very good condition. **\$20,000 - \$30,000**

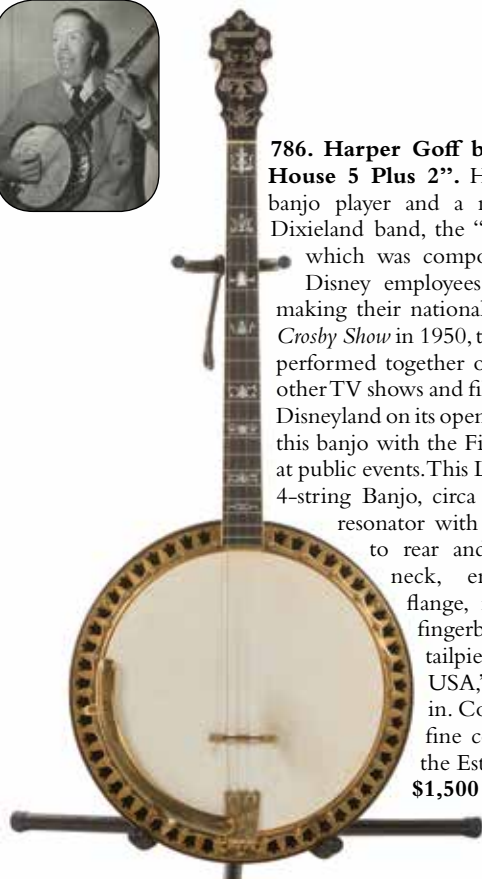


**784. Sci-fi campaign books (3) including *The Day the Earth Stood Still*.** (1950–1961) Vintage original collection on (3) sci-fi movie campaign books, including (1) 14 x 18 in. 23-page *The Day the Earth Stood Still*, with supplemental “World News” insert, (1) 12.5 x 17 in. 15-page *Gorgo* with supplemental pullout “This is the Big One insert, and (1) 12 x 18 in. 4-page *Flying Discman From Mars*. All exhibit age, wear, and spine paper loss. *Earth* has 6 in. tear on back cover and central fold throughout. All in vintage fair to good condition. **\$200 - \$300**



**785. *The Day the Earth Stood Still* (6) oversize photographs.** (TCF, 1951) Collection of (6) vintage original gelatin silver single-weight glossy photographs ranging in size from approx. 13.5 x 10.5 in. (trimmed) to 14 x 11 in. Featuring scenes from the Sci-Fi classic, with 3-featuring the robot “Gort”. Printed in the US for distribution in Spanish-speaking countries. Exhibiting toning, heavy tack holes to corners, some with rust stains, corner loss, surface soiling, creasing, tears, handling, and tape stains to verso. In generally vintage good condition. **\$400 - \$600**





**786. Harper Goff banjo for Disney's "Fire House 5 Plus 2".** Harper Goff was a talented banjo player and a member of Walt Disney's Dixieland band, the "Firehouse Five Plus Two," which was composed mainly of prominent Disney employees like Ward Kimball. After making their national radio debut on *The Bing Crosby Show* in 1950, the Firehouse Five Plus Two performed together on *The Mickey Mouse Club*, other TV shows and films. The band also played at Disneyland on its opening day. Harper Goff played this banjo with the Firehouse Five Plus Two and at public events. This Ludwig Ambassador Deluxe 4-string Banjo, circa 1920s, features a wooden resonator with ornamental wooden inlay to rear and sides, straight laminated neck, engraved brass resonator flange, mother of pearl inlay to fingerboard and to peghead, brass tailpiece engraved "Ludwig USA," Measures 4 x 13 x 33.5 in. Comes with carrying case. In fine condition. *Provenance:* From the Estate of Harper Goff.

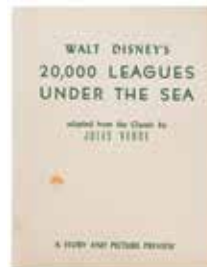
**\$1,500 - \$2,500**



**788. Harper Goff Final Shooting Script for 20,000 Leagues under the Sea.** (Disney, 1954) Vintage original personal studio bound and bradded 141-multicolor page Final Draft screenplay of art director Harper Goff written by Earl Felton, with blue revision pages dated January 30, 1954, yellow revision pages dated February 12th, green revision pages dated March 1, and pink revision pages dated March 31st and April 7th, with "Final Shooting Script, Screenplay, by Earl Felton" typed on Walt Disney Productions script label affixed to cover, "Art Director / Harper Goff" typed on additional label affixed to cover, signature "Personal / Script / Harper Goff" on title page in red ballpoint pen, minimal annotations in pencil, with 2-pages of mimeographed script notes from a consultant. Exhibiting production wear, use, handling, and age, with some toning to cover. In vintage good to very good condition. *Provenance:* From the Estate of Harper Goff. **\$2,000 - \$3,000**

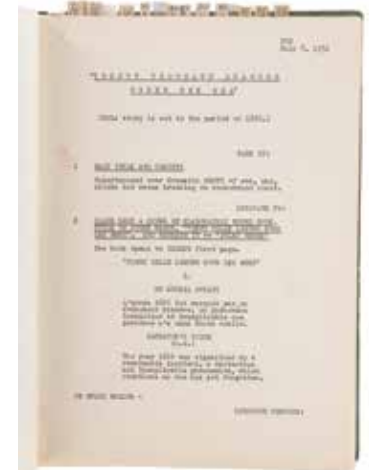


**787. Harper Goff painting of World War II bomber planes flying over Japan.** (Ca. 1942) Painted by Goff while he was in the service. Most likely for some military project. Accomplished in watercolor on artists' board measuring 15 x 19.5 in. In vintage fine condition. **\$800 - \$1,200**



**789. Harper Goff (3) 20,000 Leagues related research ephemera.** (Disney, 1954) Collection of vintage (3) research ephemera, which art director Harper Goff may have used as reference for the film, including (1) *Diving Apparatus and Other Submarine Appliances* Catalog D.5, Siebe, Gorman & Co Ltd, Surrey, United Kingdom, circa 1890s, hardbound, (1) January 1946 issue of *Design* magazine with Walt Disney Library stamp, (1) studio bound 23-page pitch package with synopsis and illustrations. Exhibiting age, use and handling, light soiling. Cover of *Design* magazine has fully separated. In vintage good to very good condition. *Provenance:* From the Estate of Harper Goff. **\$500 - \$800**

**790. Harper Goff script for 20,000 Leagues Under the Sea.** (Disney, 1954) Vintage original personal studio bound and bradded 163-page First Draft screenplay of art director Harper Goff written by John Tucker Battle, with title and "First Draft - Screenplay / John Tucker Battle / September 5, 1952" typed on Walt Disney Productions Script label affixed to cover, signature ("Harper Goff") in red pencil on label, with 15 divider tabs to pages' tops, each marked "BD" and numbered (#7 and #12 are missing), minimal annotations in pencil, script pages are mostly dated July 8, 1952, last 15-pages dated September 4, 1952. Exhibiting production wear, handling, and age, toning and edge wear to cover. In vintage good to very good condition. *Provenance:* From the Estate of Harper Goff. **\$2,000 - \$3,000**





**791. Hero "Nautilus" crewman "baldy style" dive helmet from *20,000 Leagues Under the Sea*.** (Disney, 1954) Few films have captured the imagination of viewers like Disney's 1954 epic science fiction adventure *20,000 Leagues Under the Sea*, adapted from Jules Verne's book of the same name. The film's production designer was the legendary Harper Goff—one of the primary designers of Disneyland. The interior / exterior design of Capt. Nemo's fantastic Nautilus and its futuristic (for the 19th Century) equipment fused the elegance of the Victorian-era with the Industrial Age. This is an incredibly rare Nautilus "baldy style" crewman underwater dive helmet, distinguished by its lack of a "crown" top seen on the majority of Nautilus divers. Production made only five "baldy style" helmets for the film (there were twelve "crown-top" helmets created). Based on a vintage copper Japanese sponge diver helmet, Goff's design team modified the look by hand-crafting a copper cowl in the front with "gills" on the sides. The helmet comes with the original copper breastplate which attaches by a screw mechanism (brass rings and unique square nut fittings are present, with the exception of a single nut in the back). Measures 16 in. tall x 13.5 in. wide (mounted on breastplate). *20,000 Leagues Under the Sea* was Disney's first science fiction film, and the only film of the genre personally produced by Walt Disney. This is the most complete Nautilus dive helmet we have seen. All parts are original with the exception of the left "horn" which was missing and later replaced using copper sheeting, per the original, and the top of the helmet has been repainted. Most of the dive helmets from this underwater epic were eventually scrapped with only a handful surviving. This is the only "baldy style" dive helmet we have ever encountered. Special shipping arrangements will apply. *Provenance:* Acquired from Disney in the early 1970s by famous radio/TV singer Harry Babbitt and has remained in his family ever since. **\$35,000 - \$55,000**







**792. 20,000 Leagues Under the Sea “Nautilus” submarine** **maquette from the personal collection of Harper Goff.** (Disney, 1954) Vintage original custom resin model submarine measuring 11 x 1 in. with additional clear plastic pieces, mounted on painted 17 in. x 6 in. wooden base. This custom fan-made model of Harper Goff's *Nautilus* from *20,000 Leagues Under the Sea*, depicts the submarine partially submerged with sculptural water trails added to the base. Exhibiting age, wear and handling, minor splitting and chipping to the paint. Tail fin is absent. In vintage good to very good condition. *Provenance:* From the Estate of Harper Goff. **\$500 - \$1,000**



**793. 20,000 Leagues Under the Sea prop cannon.** (Walt Disney, 1954) Vintage original 7 x 3 in. prop cannon with cast iron barrel on a custom-made wooden wheeled carriage. This was the first feature-length Disney film distributed by Buena Vista, directed by Richard Fleischer. For years, its props were on display at Disneyland. This is a rare miniature prop cannon from the movie, from long time Disney artist and producer Joe Hale. The cannons were mounted on the scale model of the ship that fought Captain Nemo's submarine, and in the movie, the cannons were actually fired by a powder charge that was set off electrically. Exhibiting production wear, use, handling, and age. Right metal bracket to secure cannon onto cart is missing. In good to very good condition. *Provenance:* Heritage Auctions, Animation Art – Beverly Hills, Lot 7173. **\$800 - \$1,200**



**794. Paul Lukas “Prof. Pierre Aronnax” jacket from 20,000 Leagues Under the Sea.** (Disney, 1954) Vintage original deep forest green jacket with notched lapel, 2-hip flap pockets, 1-chest flap pocket, black grosgrain ribbon piping at collar, lapel, button front closure and hem, interior lined in black satin, retaining the internal Western Costume bias label, typed “65-2994-1, P. Lucas [Lukas]”, and other size specs. With “1800’s” ink stamp on the label. Original color of jacket was chocolate brown, but was dyed to current color for subsequent production. Exhibiting minor age and wear. In vintage production used fine condition. **\$1,000 - \$1,500**





# 20,000 LEAGUES UNDER THE SEA

**795. Tom Scherman's Large Nautilus 2** **maquette based on Harper Goff's design.** (ca. 1990s) Tom Scherman is affectionately known as the world's greatest fan of Disney's *20,000 Leagues Under the Sea*; he was known for not only building wonderful miniatures of the Nautilus, but also for working for WED, the Disney parks maintenance company, and supervised the construction of the full-sized Nautilus at EuroDisney. Tom Scherman and Harper Goff were close friends, and when Harper told Tom about his "Nautilus 2" design, Tom Scherman could not wait to build a huge 3D model from Harper Goff's plans and renderings. Tom built the model in the early 1990s. Constructed of resin and artfully painted to appear weathered by the elements. This extremely detailed model even includes miniature crew members operating the sub. On a wooden base with a Giant Squid. This is the only model of Goff's "Nautilus 2" ever created. Measures 60 x 18 x 15 in. In vintage fine condition. **\$10,000 - \$15,000**



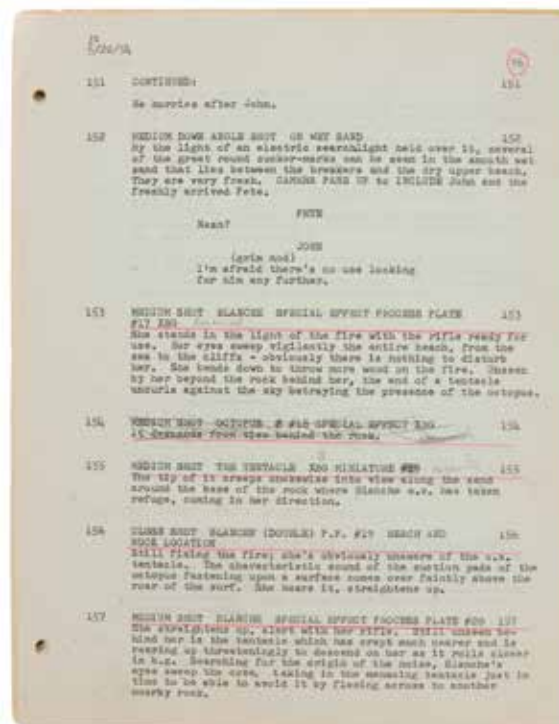
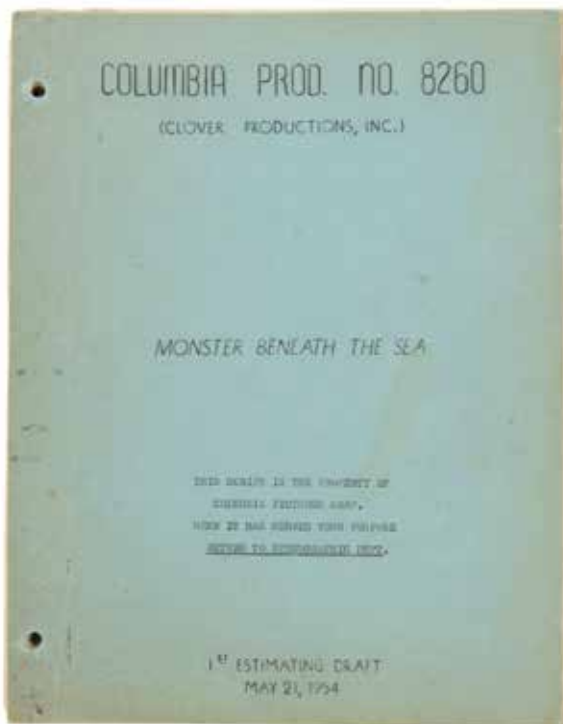




**796. 20,000 Leagues Under the Sea “Vulcania” attraction design by Harper Goff.** (Disney, 1954) Vintage original concept design accomplished in pen and ink and on 24.5 x 27.75 in. artists' leaf, for an unrealized theme park attraction likely intended for “Port Disney” in Long Beach, California. Annotated in ink: “Captain Nemo's Island Vulcania,” “Nightly eruption of Vulcania precedes fire works show,” and New passage from open sea to crater”. Based on Captain Nemo's secret island lair from *20,000 Leagues Under the Sea*, Vulcania incorporated various elements from that film including the Nautilus submarine, the USS Abraham Lincoln, and the island's volcano. Also includes (2) copies of the design measuring from 18 x 23.75 in. and 24.5 x 27.75 in. Exhibiting production wear, handling, and age, with archival tape on the verso. Some water staining and spotting, and original folds. In production used vintage good to very good condition. *Provenance:* From the Estate of Harper Goff. **\$3,000 - \$5,000**



**797. Kaiju (6) posters including original Belgian window cards for Godzilla, King of the Monsters! and Gigantis, the Fire Monster.** (Toho, 1956-1991) Collection of (6) vintage posters for kaiju films ranging in size from 13.6 x 19.6 (Belgian window card) to 22 x 28 in. (US half-sheet). Including (1) original Belgian window card for *Godzilla, King of the Monsters*, (1) original Belgian window card for *Gigantis, the Fire Monster*, (1) US half-sheet poster for *Gorgo*, and (3) Japanese B2 posters for later “Godzilla”-franchise films. Exhibiting some paste-up residue, tax stamps (*Gigantis*), staining, creasing, folding, and handling. In generally vintage good condition. **\$200 - \$300**



**798. Ray Harryhausen personally annotated script from It Came from Beneath the Sea working title: “Monster Beneath the Sea.”** (Columbia, 1955) Vintage original studio bound 132-multicolor revision page First Estimating Draft dated May 21, 1954 and written by George Worthing Yates, with handwritten annotations, primarily underlining passages in red grease and graphite pencils, presumably by Harryhausen. Examples are found on page-119 handwritten in pencil, “Long shot of sub and octopus” and on page-42 there are many references marked “Rec. Background” which suggests scenes Harryhausen wanted filmed for backgrounds for his animation. Harryhausen confines his marks to FX set ups and shots as he was in charge of Special effects and stop-motion animation. Exhibiting production wear, handling, use, soiling and age, with loose pages (both brads are missing). In vintage good to very good condition. From the collection of Mark Wolfe. **\$12,000 - \$15,000**



**799. Ray Harryhausen submarine model miniature from *It Came from Beneath the Sea*.** (Columbia, 1955) Vintage original model miniature or maquette constructed of carved wood, metal components and an acetate fin measuring 9.5 in. long x 1.25 in wide. Expertly painted in gunmetal, military gray and with hand painted black portals on the hull and the number “347” in pale gray paint on the turret. This model resembles the actual subs that appear in stock footage in the film. It could have been used as a model maquette or as a scale model for interaction with the miniature “Sectopus” stop-motion puppet (Harryhausen lacked the budget for the additional 2-tentacles that would have made it an Octopus!) From Ray Harryhausen’s 3rd feature. Exhibiting production wear, use, age and handling. Some worn paint, and partial missing wood from fin. In vintage good to very good condition. **\$4,000 - \$6,000**

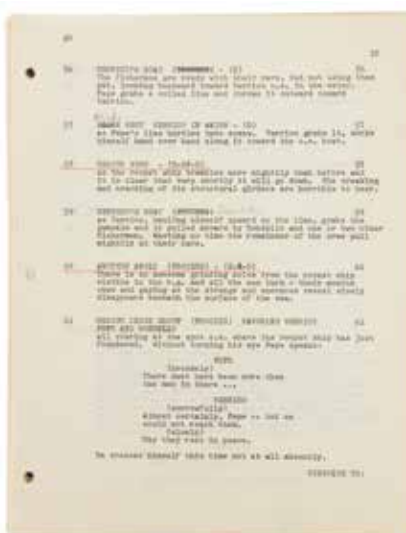


**800. Paul Blaisdell original creature maquette from *It Conquered the World*.** (AIP, 1956) Vintage original diorama production maquette constructed of plaster and resin, housed in the cardboard remnants of a cigar box, and retaining original title label affixed to front. Measuring 10 x 6.15 x 7.5 in. Now a cult film, *It Conquered the World* was directed by Roger Corman, starring Peter Graves, Lee Van Cleef, Beverly Garland, and Sally Fraser. The maquette features the creature, created by legendary “B” monster suit maker Paul Blaisdell, affectionately dubbed “Beulah” by its adoring fans (and the “lemon juicer” by less charitable audience members). Blaisdell actually operated the suit onscreen. Exhibiting production use, handling, wear and age, Beulah is missing some appendages, and there is some chipping to the plaster landscape. In vintage good to very good condition. **\$10,000 - \$15,000**

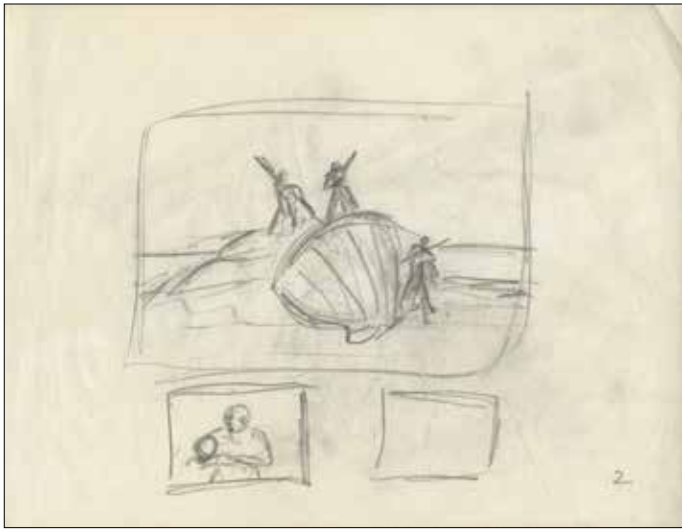


**801. Ray Harryhausen's call sheet from *7th Voyage of Sinbad*.** (Columbia, 1958) Vintage original 8.5 x 12.5 in. typed call sheet from Morningside Productions and Sevilla Films for the 23rd shooting day, filming in “Sokurah’s Lab” with actors Kerwin Mathews, Kathryn Grant, and Torin Thatcher. Features scenes to be shot, arts and props to be used, and various other production notes. Signed in blue ink “Mr. Harrihausen” [sic] top right recto. From collection of Mark Wolfe. Exhibiting minor age, folds, production handling and toning. In vintage fine condition. **\$300 - \$500**

**802. Ray Harryhausen annotated 20 Million Miles to Earth script, working title: “The Giant Ymir”.** (Columbia, 1957) Vintage original studio bound 132-page First Estimating Draft dated July 21, 1956 and written by Robert C. Williams and Christopher Knopf, with “Ray 5” handwritten in ink on the upper right cover, and with handwritten annotations in red grease and graphite pencils, presumably by Harryhausen. All special effects shots are hand underlined in red grease pencil and there are various annotations throughout. For example, on page-8 in Scene 42 when “Verrico” and “Mondelo” enter the rocket ship to find carnage, handwritten in pencil is, “Add steam drifting up thru the floor” and on the back of page-90 where “Calder and men carry a portable generator swiftly through the rocks trying to hide from the creature” there is a cursory diagram of rocks and figures drawn in pen. Exhibiting production wear, handling, use, soiling and age, with loose pages (both brads are missing). In vintage good to very good condition. From the collection of Mark Wolfe. **\$20,000 - \$30,000**



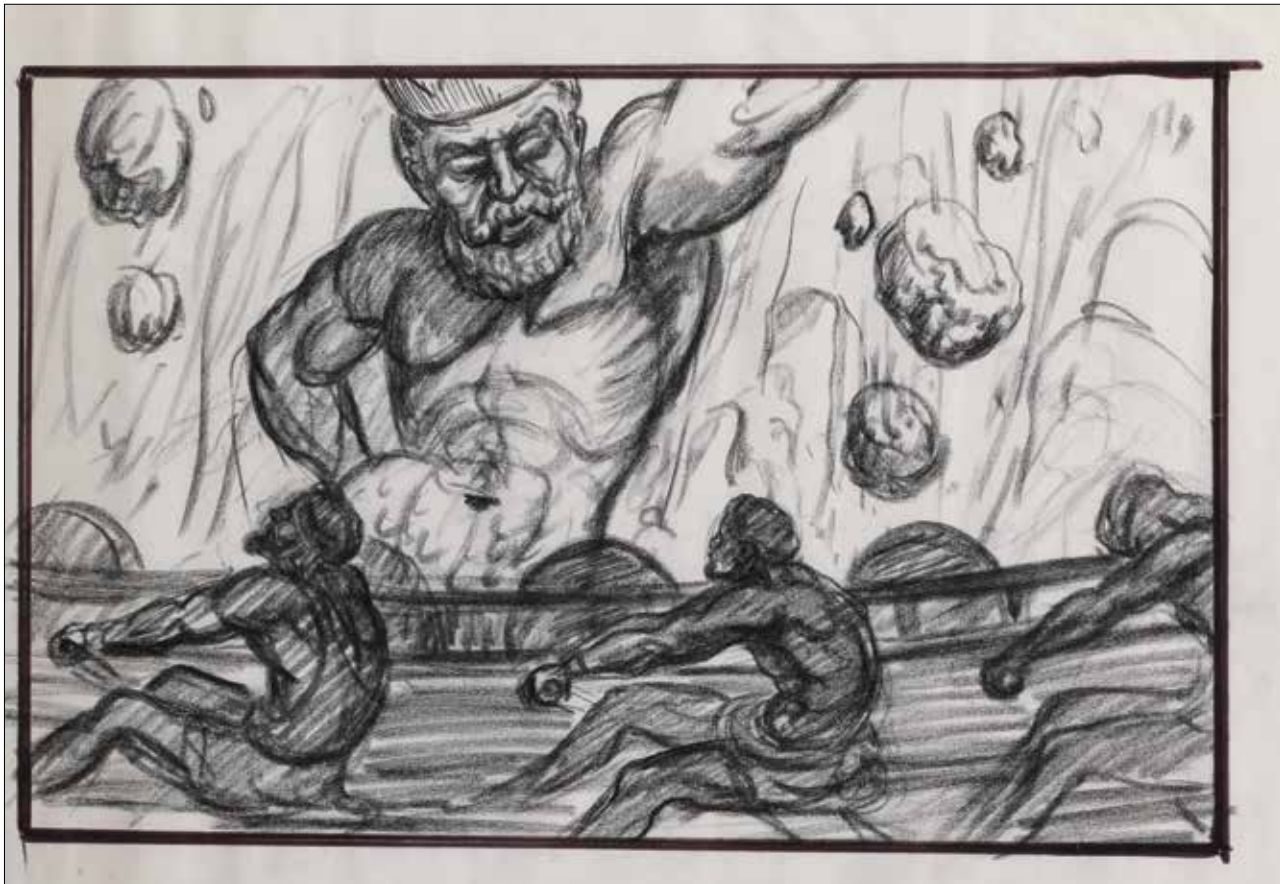




**803. Ray Harryhausen concept storyboard of the giant clam from *Mysterious Island*.** (Columbia, 1961) Vintage original concept sketch for an unrealized scene accomplished in pencil on artists' leaf measuring approx. 12 x 8.75 in. Features one large window with three men prying open a giant clam, one smaller window of a man holding a giant pearl, and one empty window. Exhibiting minor age, handling and edge toning. In vintage fine condition. From collection of Mark Wolfe. **\$800 - \$1,200**



**804. Ray Harryhausen "Medusa" production maquette from *Clash of the Titans*.** (MGM, 1981) Vintage original bust constructed of cast gypsum plaster hand painted in earth tone wash. The figure measures 8.5 x 7 x 4.25 in. This bust was originally sculpted by Ray Harryhausen for *Clash of the Titans* and is a pull made by Harryhausen himself from his original mold. This version is unfinished without the iconic snakes for hair, or the reptilian paint job, but Harryhausen's identical finished version can be seen in images of his workshop and in other displays. Exhibiting age, and wear from handling, this piece remains in vintage very good to fine condition. **\$4,000 - \$6,000**



**805. Ray Harryhausen production sketch of "Poseidon" from *Jason and the Argonauts*.** (Columbia, 1963) Vintage original concept sketch accomplished in pencil, ink and charcoal on 22 x 17 in. artist's tracing paper leaf. Unsigned. A piece of early Harryhausen developmental art for his breakthrough stop-motion animated feature *Jason and the Argonauts*. Exhibiting edge wear, minor tears, age and soiling, not affecting the central artwork. In vintage very good to fine condition. **\$8,000 - \$12,000**



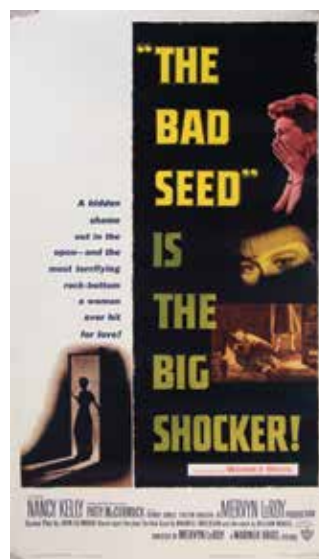




**806. Greg & Tim Hildebrandt original final poster concept art for *Clash of the Titans*.** (MGM, 1981) Vintage original final poster concept artwork accomplished in graphite on 39 x 35.5 in. artists' vellum. Matted and presented in a gilt molded wood frame. Signed by Greg & Tim Hildebrandt. The composition, featuring a Perseus and Andromeda with the winged horse Pegasus under the menacing visage of Medusa, appears almost unchanged on the original release theatrical poster for the film. This image was the second and final poster design by the Brothers Hildebrandt, the first being the International poster for *Star Wars: A New Hope*. Exhibiting some wrinkling typical of the medium. Unexamined out of frame. In vintage very good condition. **\$12,000 - \$15,000**



**807. Ray Harryhausen or Marcel Delgado plaster skull.** (ca. 1950s-1960s) Vintage original cast plaster miniature skull measuring 4 x 2.5 x 3 in. Attributed to Marcel Delgado or Ray Harryhausen who served a common mentor in the legendary stop-motion animator who paved the way for them, Willis O'Brien. The plaster skull is painted gray and exhibits some drill holes in the bottom, perhaps for mounting to an armature or display. Exhibiting age and wear. In vintage good condition. From collection of Mark Wolfe. **\$300 - \$500**



**809. *The Bad Seed* 3-sheet poster.** (Warner Bros., 1953) Vintage original 41 x 81 in. 3-sheet poster for the cult classic horror film directed by Mervyn LeRoy. Originally printed in 2-sections, the poster has been linen-backed with minor retouching to original folds. Exhibiting a few scattered scuffs and stress lines, with a faint spot in the white field at upper left. In vintage very good condition. **\$300 - \$500**



**808. Ymir first general copy of Forrest J Ackerman's original maquette he received from Ray Harryhausen.** (Columbia, 1957) Vintage original 11.5 x 17 in. resin "Ymir" statuette from a mold made from Ray Harryhausen's original maquette of his monster. In the 80s, when Ray asked his childhood friend Forrest J Ackerman to return his original maquette so that it could be included in his museum, he agreed to allow Forry to have it cast to make a small number of copies: 1-for Forry, 1-for the fellow facilitating the casting, and 1-for the artist casting it. The molds were to be destroyed. While there have been recasts of recasts over time, this is attributed as the first general copy from the original sanctioned mold. Including the integral 10 x 8 in. base. Exhibiting light wear. In vintage very good to fine condition. **\$2,000 - \$3,000**





**810. "Morlock" facial appliance from *The Time Machine*.** (MGM, 1960) Vintage original 8 x 6 in. prosthetic facial appliance fabricated of cast foam rubber latex and expertly painted with realistic teeth created by Academy Award winning makeup artist, Bill Tuttle, known for his work on *The 7 Faces of Dr. Lao*, *Logan's Run*, *Young Frankenstein*, and *Forbidden Planet*. Exhibiting production use, wear, handling, and age. Latex is surprisingly supple, but is deteriorating, needs to be stabilized. In vintage fair to good condition. **\$2,000 - \$3,000**



**811. "Id Monster" original animation drawing from *Forbidden Planet*.** (MGM, 1956) Vintage original rough animation drawing accomplished in pencil on untrimmed 30 x 12.5 in. animation paper, featuring the approx. 7 x 7 in image of the "Id Monster". Numbered "M-39" in the lower right corner. Exhibiting age, handling, folds, minor edge tearing, and toning. Retaining registration punches and soiling to the verso. In vintage very good condition. **\$1,000 - \$1,500**



**812. Walter Pidgeon "Dr. Morbius" costume from *Forbidden Planet*.** (MGM, 1956) Vintage original (3) piece chocolate brown futuristic raw silk costume including (1) tunic with hidden front snap closure, integral ornamental ascot, and 2-hip pockets, (1) matching sash belt, and (1) matching pair of zipper front and hook and eye closure pants. Worn by "Dr. Morbius" (Walter

Pidgeon) when he first greets the crew of the starship C-57D at his lavish home on Altair IV in the groundbreaking Sci-Fi film. Pants and tunic retain the internal Metro Goldwyn Mayer bias labels with handwritten, "W. Pidgeon" and inventory codes. Exhibiting little to no age or production wear. In production used very fine condition. *Provenance:* originally acquired at the legendary 1970s MGM auction. **\$8,000 - \$12,000**



813. *Forbidden Planet* hero illuminating blaster with original holster. (MGM, 1956) From the extensive archive of noted *Forbidden Planet* collector and film director Bill Malone comes one of the greatest original props from this film ever to be offered, as much of the rest was altered and re-purposed by the studio afterward. Each of the principal crew of the "UPC C-57D" space cruiser carried one of these. Constructed of a silver and gray fiberglass body with brass end-cap and a turned translucent Perspex barrel, which illuminates when trigger is pulled. Equally, if not more rare, is the original studio leather holster, and this one is identified as "Dick Anderson" better known as Richard Anderson of *The Six Million Dollar Man*. Blaster and holster are entirely original and unrestored with exception of internal wiring for illumination effect.

\$60,000 - \$80,000







**814. Boris Karloff signed letter of agreement for promotion of *The Haunted Strangler*.** (MGM, 1958) Vintage original typed letter on Amalgamated Productions Inc. 8.5 x 11 in. letterhead. From company President Richard Gordon to Karloff regarding *The Haunted Strangler*, dated April 17, 1958. Gordon writes, in part: "Reference is hereby made to the agreement between us dated June 7th 1957 relating to your services as an actor in the motion picture entitled 'STRANGLEHOLD' which has been retitled 'THE HAUNTED STRANGLER'. In connection with Paragraph Twentysecond of the said agreement you hereby grant us permission to bill you in advertising and publicity in connection with the motion pictures as follows: KARLOFF / In all other respects the said paragraph in the said agreement shall remain unaltered and the fully valid and binding upon us. Signed "Richard Gordon" in the space provided and typed, "Agreed" and signed "Boris Karloff" at the bottom left. Exhibiting light handling and age. In vintage very good to fine condition. **\$200 - \$300**



**817. Alfred Hitchcock (7) contact sheets from *Psycho*.** (Paramount, 1960) Collection of (7) vintage original gelatin silver single-weight glossy contact sheets ranging in size from 4 x 8.6 in. to 8.6 x 11 in. containing 100+ 35mm frames. Featuring many rare and unusual production images depicting Anthony Perkins, Janet Leigh, and many featuring Hitchcock. Including a remarkable series behind-the-scenes of the infamous shower scene, with Hitchcock instructing his technicians as the water runs. Exhibiting some light toning, border handling wear, and grease pencil notation. In vintage very good condition. **\$1,000 - \$1,500**



**815. Creature features from the 1950s (6) continuity & dialogue scripts including *The Mole People* and *The Deadly Mantis*.** (Universal, 1956-1959) Collection of vintage original (6) studio scripts from various genre films including *The Mole People* (1956), *Curucu Beast of the Amazon* (1956), *The Monolith Monsters* (1957), *The Deadly Mantis* (1957), *Monster on the Campus*, working title: "Monster in the Night" (1958) and *Curse of the Undead* (1959). With some labels affixed to the top of scripts. Exhibiting edge toning and production handling. In vintage very good condition. **\$400 - \$600**



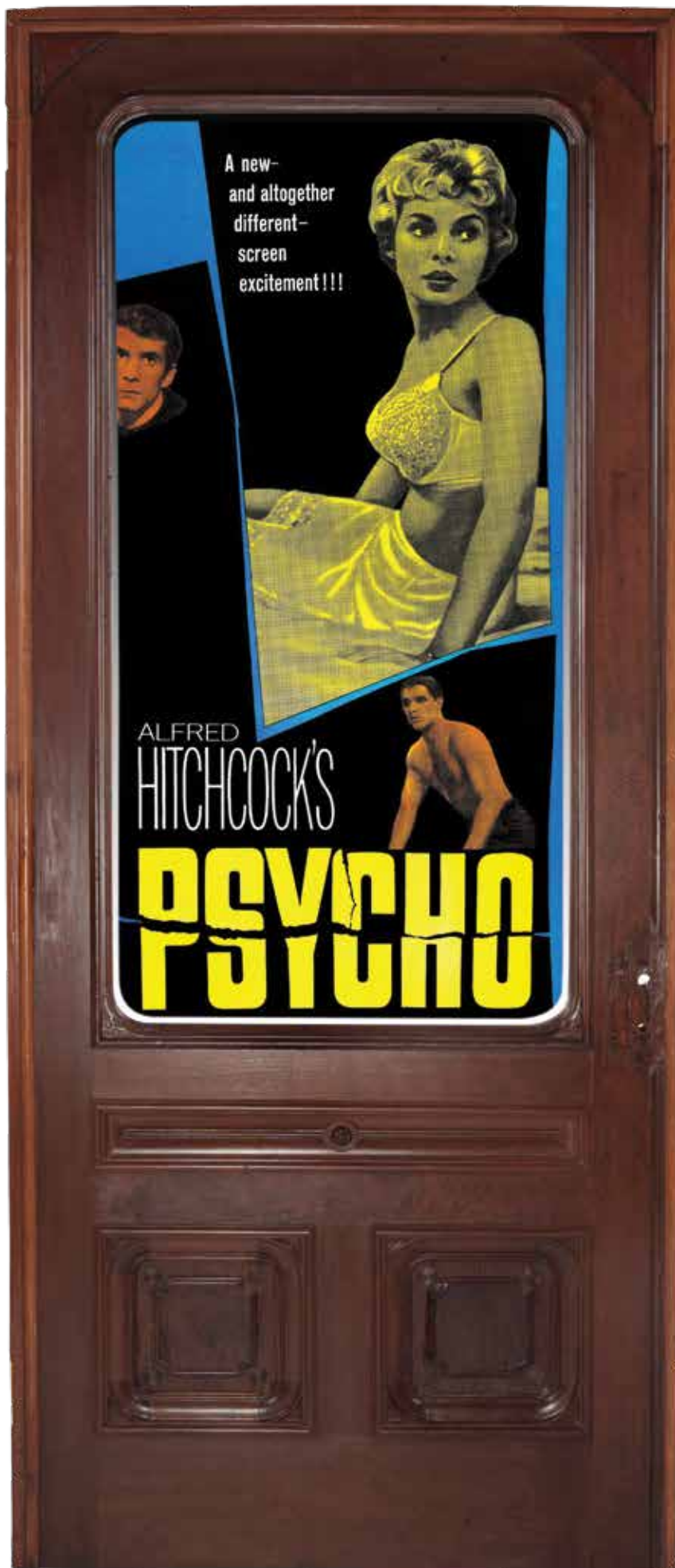
**818. *Children of the Damned* 6-sheet poster.** (MGM, 1963) Vintage original approx. 79 x 79.5 in. 6-sheet poster for the English horror film. Originally printed in 4-sections, the poster has been linen-backed with some retouching to original folds (a few still evident). Exhibiting light toning, minor scuffs and soiling. In vintage very good condition. **\$300 - \$500**



**816. Fritz Lang French grande teaser poster for *The 1000 Eyes of Dr. Mabuse*.** (CCC, 1960) Vintage original 46 x 62 in. French grande poster for the final installment in Fritz Lang's *Mabuse* franchise, which began with *Dr. Mabuse: The Gambler* in 1922. Folded as issued. Slight fold wear and minor split at bottom left. In vintage very good condition. **\$200 - \$300**



**819. Greg Ruth original movie poster artwork for *Psycho*.** (Paramount, 1960/created 2017) Vintage original Mondo-style movie poster artwork accomplished in graphite on 13 x 19 in. artists' board. Featuring a grisly, hyper-realistic illustration of Mrs. Bates' skull with an inverted rendering of the Bates' residence serving as her spinal column. A premiere contemporary graphic artist, Ruth has created iconic movie posters for Mondo and unique package designs for many Criterion Collection releases. In fine condition. **\$1,200 - \$1,500**



**820. Front door to Norman Bates' home from *Psycho*.** (Paramount, 1960) Walnut hardwood door from the creepy Victorian home of Norman Bates and his "mother" in the 1960 Alfred Hitchcock horror masterpiece *Psycho*. The massive door measures 111 x 46 x 2.2 in. with inset beveled glass window. This is the door installed in the studio set and used for shooting scenes of the Bates' home interiors as well as close entrance shots (the two-walled exterior façade of the Bates home was used for distant shots). Adding to the macabre nature of this piece, the owner of the Dallmann-Kniewel Funeral Home in Rib Lake, Wisconsin, purchased the *Psycho* door installing it at the front of his business. It was in Wisconsin where killer and body snatcher Ed Gein committed unspeakable acts that inspired Milwaukee author Robert Bloch to write the novel on which the film was based. The story of the funeral parlor with the *Psycho* door is featured in the book *Oddball Wisconsin: A Guide to 400 Really Strange Places*. The door was modified for practical use yet remains in very good vintage condition. One of the most important Hitchcock relics one could ever hope to find. **\$12,000 - \$15,000**





**821. Walter Pidgeon “Admiral Harriman Nelson” Naval uniform from *Voyage to the Bottom of the Sea*. (TCF, 1961)**  
Vintage original (2) piece khaki Admiral’s uniform including, (1) jacket with peaked lapels, 4-button down flap pockets in the front, fabric epaulettes at shoulders and military gold bullion rank braids at sleeve cuffs, with decorative anchor gold metal button front closure (buttons at pocket flaps and epaulettes), lined in gold satin and (1) matching pair of zipper front pants. Both retain the internal Western Costume bias labels typed, “Walter Pidgeon” and size specs. Exhibiting light production wear and age. Overall in vintage fine condition. **\$2,000 - \$3,000**



**823. Director Franklin Schaffner as a young Naval officer portrait painting by artist Gholson. (ca. 1940s)**  
Vintage original portrait accomplished in oils on 17 x 21.5 in., stretched canvas visible through 22 x 26 in. wooden frame. Depicting the film and TV director Franklin J. Schaffner as a young military man. Schaffner notably directed *Planet of the Apes*, *Patton*, *Papillon* and more. Signed by the artist in the lower left. Hanging hardware present on the verso. In vintage fine condition. **\$200 - \$300**



**824. Roddy McDowall “Cornelius” signature costume ensemble from *Planet of the Apes*. (TCF, 1968)**  
Vintage original (3) piece chimpanzee costume including (1) futuristic ape culture zipper front jacket with signature “Cornelius” leather chest and neck panel, green wool fabric body ornamented with green leather bands on the arms, and with faux undersleeves of rough knit heathered rust knobby wool, (1) matching pair of green wool zipper front pants with self-cinching waist belts and (1) pair of character shoes consisting of fabric ape-foot shaped sleeves built over canvas loafers. Tunic retains internal Western Costume bias label typewritten, “2771-1 [chest] 39”, pants retain internal 20th Century-Fox bias label with handwritten, “Roddy McDowall [sic] 30 ½”, and shoes, both with handwritten “Roddy 8M” in the sole and on the leg pipes. Costume exhibits some fading in areas, tunic and shoes with faint stains. Overall in very good condition. **\$4,000 - \$6,000**



**822. Story outlines from the unrealized *Christopher Lee Mystery Theatre* from *L. Street*. (ca. 1960s)**  
Vintage original agency bound and bradded “development brochure” with 13-story outlines used for pitching an unrealized British mystery series. Lightly handled. In vintage fine condition. **\$300 - \$500**



**825. *Barbarella* (11) photographs. (De Laurentiis, 1968)**  
Collection of (11) vintage original gelatin silver approx. 8 x 10 in. single- and double-weight photographs for *Barbarella*, directed by Roger Vadim as a glamour vehicle for his wife Jane Fonda. Several bear verso snipes or credit stamp of Italian photographer Alfonso Avincola. Very good to fine condition. **\$200 - \$300**

# PLANET OF THE APES



**826. "Lawgiver" desk statue from "Dr. Zaius" office in *Planet of the Apes*.** (TCF, 1968) Vintage original screen used "Lawgiver" set piece prop constructed of cast and carved rigid polyfoam, resin coated on the front portion with exposed foam back and bottom. Expertly studio painted and antiqued to appear as a stone relic. This orangutan prophet deity figures heavily into the ape mythos and the effigy appears in the first two movies of the franchise, *Planet of the Apes* and *Beneath the Planet of the Apes*, and actually appears in the flesh (played by John Houston) in the final apes film, *Battle for the Planet of the Apes*. In the universe of the films, the Lawgiver's prophecies govern the apes system of laws and customs. In the case of humans, declaring them the "Devil's Pawn" to be shunned or destroyed. While different versions of the deity appear throughout the first film, this Lawgiver statue is highly visible in Dr. Zaius' (Maurice Evans) private chambers when he speaks candidly to Taylor (Charlton Heston). Exhibiting expert studio distressing, some age, crazing to finish, and minor surface loss. In vintage very good condition.

**\$20,000 - \$30,000**







**827. Foreground "Gorilla Soldier" costume from *Planet of the Apes*. (TCF, 1968)**

Collection of (6) Gorilla soldier character costume pieces including (1) hero cotton canvas shirt with gorilla leather glyph panels (1) leather vest, (1) pair of purple dyed cotton canvas pants, (1) canvas bandolier with leather piping and leather snap-flap pouches, (1) pair of original leather gauntlet gloves, (1) pair of rare leather split-toe equestrian riding boots retaining all 8-original buckles. Costume pieces are assembled on a life size 67 in. tall x 28 in. wide character display figure mounted to a 23.5 in. diameter round base. Garments exhibit some production wear and age. This is the most all-original foreground gorilla costume we have handled. In vintage very good to fine condition.

**\$6,000 - \$8,000**

**828. Franklin Schaffner personal (40+) photographs from *Planet of the Apes*. (TCF, 1968)**

Collection of (40+) vintage original gelatin silver glossy fiber-based and RC photographs ranging in size from 7 x 9.5 in. to 8 x 10 in. Some retaining mimeo studio text on the verso. Comprised of primarily US studio publicity with a few Spanish release photos. Featuring portraits and scenes from the dystopian Sci-Fi blockbuster. Also includes a color 3.5 x 3.5 in. snapshot from 1968 of an *Apes* billboard. Exhibiting some light toning, handling, surface wear, and 1-with unevenly trimmed bottom border. Majority in vintage very good condition. From the estate of director Franklin Schaffner. **\$200 - \$300**



**829. Roddy MacDowall "Cornelius" appliance from *Planet of the Apes*. (TCF, 1968)**

Vintage original prosthetic ape makeup constructed of cast-foam latex rubber in the form of 2-piece appliances including 1-chin and 1-T-shaped brow, nose and cheek piece. Interior "RM" initials on the interior surface. Prosthetics are housed on a TCF studio vacuum formed plastic staging form. The prosthetics are expertly studio finished and pre-painted for application. Measuring 6.5 x 6 in. in. on the form. Unused and with intact blending edges. Exhibiting some age and minor edge deterioration. In vintage very good condition. **\$1,000 - \$1,500**



**830. Latex ape Facial appliance from *Planet of the Apes*. (TCF, 1968)**

Vintage original prosthetic ape makeup constructed of cast-foam latex rubber in the form of 2-piece appliances including 1-chin and 1-T-shaped brow, nose and cheek piece. Prosthetics are applied to a grey gypsum plaster face cast of the unattributed actor they were modeled for. The prosthetics are expertly studio finished and measure 10 x 5.25 in. on the plaster form. Exhibiting some age and minor wear. In vintage very good condition. **\$600 - \$800**



**831. *Planet of the Apes* background "Gorilla soldier" mask. (TCF, 1968)**

Vintage original over the head cast latex rubber Gorilla mask expertly studio painted and with hand applied hair measuring 14 x 8 in. In order to create a literal planet full of apes, John Chambers devised these simple but effective masks, worn in the background behind principle actors in more elaborate prosthetic makeup including Roddy McDowall, Kim Hunter and Charlton Heston. Retaining the concealed velcro back flap Chambers devised to ingeniously hide the split in the back that enabled the actor to put the mask on with ease. Exhibiting production use, age and wear. Some distortion to the shape from material deterioration. Now rigid and stable and in vintage fair to good condition. **\$2,000 - \$3,000**





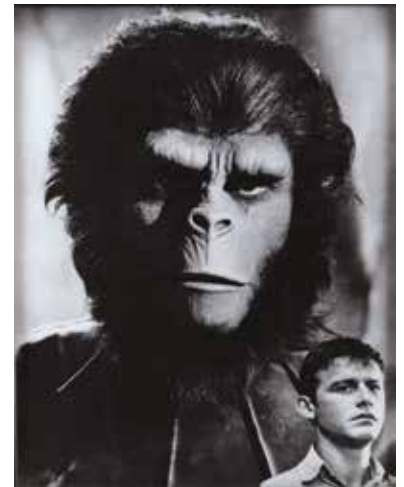
**832. Planet of the Apes (6) facial appliances from the film and television franchise.** (TCF/TCF TV, 1968-1974) Collection of vintage original (6) prosthetic facial appliances fabricated of cast foam rubber latex and each character comprised of 2-piece appliances including 1-chin and 1-T-shaped brow, nose and cheek piece. Expertly painted and made up for production. With some flashing still attached to blending edges. Including (1) James Daley "Dr. Honorious" orangutan, (1) Booth Colman "Dr. Zaius" orangutan (TV series) original Fox staging form, (1) "female chimp", (1) "male chimp" with hair remnants, (2) "male gorillas" (1-worn, the other unused and with flashing). 4-prosthetics are housed on vacuum formed facial positives with protective clear vacuum form domes. 2-prosthetics are housed on commercial blank mask forms in plastic bins. Latex remains supple and paint is fresh and intact. Some pieces have detached from forms. Exhibiting production use, age and wear. In production vintage very good to fine condition. **\$3,000 - \$5,000**



**833. John Chambers personal framed oversize photograph of Maurice Evans as "Dr. Zaius" from Planet of the Apes, signed by Chambers on frame verso.** (ca. 1968) Vintage original double-weight semi-gloss composite photograph depicting actor Maurice Evans as Dr. Zaius with a human headshot of Evans in the lower right corner. With approx. 10.5 x 13.5 in. visible under glass thorough a black painted wood 12 x 15 in. frame. Signed, "Property of: John Chambers" on the verso. Light wear to frame. In vintage very good condition. From the Estate of John Chambers sold by Profiles in History Auction 47, Lot 784. **\$200 - \$300**



**834. John Chambers personal framed oversize photograph of Kim Hunter as "Dr. Zira" from Planet of the Apes, signed by Chambers on frame verso.** (ca. 1968) Vintage original double-weight semi-gloss composite photograph depicting actor Kim Hunter as Dr. Zira with a human headshot of Hunter in the lower right corner. With approx. 10.5 x 13.5 in. visible under glass thorough a black painted wood 12 x 15 in. frame. Signed, "Property of: John Chambers" on the verso. Light wear to frame. In vintage very good condition. From the Estate of John Chambers sold by Profiles in History Auction 47, Lot 784. **\$200 - \$300**



**835. John Chambers personal framed oversize photograph of Roddy McDowall as "Cornelius" from Planet of the Apes, signed by Chambers on frame verso.** (ca. 1968) Vintage original double-weight semi-gloss composite photograph depicting actor Roddy McDowall as Cornelius with a human headshot of McDowall in the lower right corner. With approx. 10.5 x 13.5 in. visible under glass thorough a black painted wood 12 x 15 in. frame. Signed, "Property of: John Chambers" on the verso. Light wear to frame. In vintage very good condition. From the Estate of John Chambers sold by Profiles in History Auction 47, Lot 784. **\$200 - \$300**



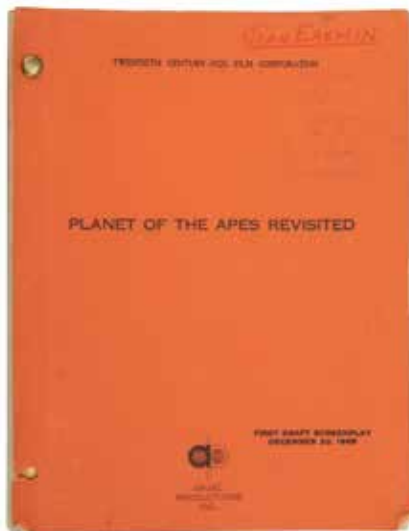
**836. Planet of the Apes (10) photographs including behind-the-scenes candid.** (TCF, 1968) Collection of (10) vintage original gelatin silver 8 x 10 in. photographs for the classic dystopian future film starring Charlton Heston. Majority retain studio text on verso. Included are rare candid posed and gag shots like Roddy McDowall in character clapping the shotboard, and guard gorillas chasing a production team member. Remainder depict Heston with cast members Linda Harrison and others. Only a trace of handling or age, very good to fine condition. **\$200 - \$300**





**837. Beneath the Planet of the Apes working title: "Planet of the Apes Revisited" First Draft script.** (TCF, 1970)

Vintage original studio bound and bradded 108-multicolor revision page First Draft script dated December 20, 1968 on the title page and written by Paul Dehn. This copy belonged to Script Supervisor Joan Eremine. Production notes handwritten in pencil on the cover, as well as "Joan Eremine" handwritten in red ink. Featuring an NDA typed on the second interior page requesting discretion regarding the "new elements... i.e., the Mutant Civilization". Exhibiting production handling, use and wear, soiling, expected creasing, and 1-breached brad punch. In production-used vintage good to very good condition. **\$400 - \$600**



**838. John Chambers "Mutant" concept sketch on acetate for Beneath the Planet of the Apes.** (TCF, 1970)

Vintage original concept sketch by legendary Academy Award winning makeup FX artist John Chambers. Accomplished in acrylic, artist pencil and ink on 12.5 x 15.5 in. acetate with an 8.5 x 7.5 in. acetate transparency overlay of the makeup concept taped to the larger acetate of the subject's face. Exhibiting production wear, handling, minor soiling. In vintage fine condition. **\$300 - \$500**



**839. Beneath the Planet of the Apes prototype mutant sculpture by John Chambers and team.** (TCF, 1970)

Vintage original pre-production concept sculpture accomplished in oil based clay over a hollow cast fiberglass head and shoulders form measuring 17.5 x 16.5 in. The clay sculpture covers head to neck of the form and is expertly studio painted with acrylics. While this concept bears little to no resemblance to the ultimate mutants in the resulting film, concepts like this were created by makeup FX legend John Chambers

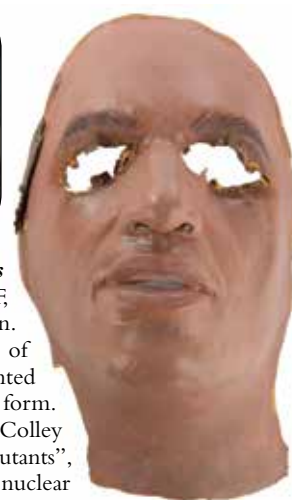
and his team and shown to director Ted Post for approval. Exhibiting previous repair to the clay on the neck. Now presents in vintage very good condition. **\$2,000 - \$3,000**



**840. Beneath the Planet of the Apes "Mutant" facial appliance.** (TCF, 1970)

Vintage original 12 x 6.5 in. prosthetic facial appliance fabricated of cast foam rubber latex and expertly painted and housed on a vacuum formed face form. Possibly attributed to Don Pedro Colley "Ongaro" of the underground "mutants", marred by the radiation levels after the nuclear war that destroyed much of life on Earth.

Academy Award winning makeup FX artist John Chambers designed a makeup effect where the mutants peel off their human faces to uncover their skinless veined faces beneath, creating an unforgettable reveal to rival Lon Chaney's in *The Phantom of the Opera*. Latex remains supple and paint is fresh and intact. Retaining remnants of adhesive along interior edges. Exhibiting production use, age and wear. Appliance is brittle around eyes and used blending edges. In production used vintage very good to fine condition. **\$1,000 - \$1,500**



**841. "Mutant" mask with pull-off face and cowl created by John Chambers for Beneath the Planet of the Apes.** (TCF, 1970)

Vintage original (2) special effect prosthetics pieces including (1) 13 x 11 x 10 in. prosthetic full over the head appliance mask painted to appear skinless, foam filled with glass eyes and mouth plug added for display, and (1) 15 x 8 x 5 in. vinyl human face mask with integral hood. Academy Award winning makeup FX artist John Chambers designed a makeup effect where the "Mutants" peel off their human faces to uncover their skinless veined faces beneath, creating an unforgettable reveal to rival Lon Chaney's in *The Phantom of the Opera*. Foamed head exhibits minor paint chipping and blending edge deterioration at the neck, facemask has become rigid with some distortion to features, but remains stable. Overall in vintage very good condition. **\$4,000 - \$6,000**



**842. "Gorilla soldier" hero rifle from *Beneath the Planet of the Apes*.** (TCF, 1970) Vintage original 35.25 x 4 in. prop gun fitted with original WWII-era M1 Carbine with original ammo clip. Stock is painted aluminum with integral sliding bayonet. Firing pin removed but is included with lot. Comes with original leather shoulder strap measuring 30 in. Due to the wooden rifle stocks splitting from the rifle's recoil during the filming of the first *Planet of the Apes* film, the studio armory created these aluminum housings for use in the second film, painted to detail to appear like wood. Very rare, this only the second hero rifle from *Beneath the Planet of the Apes* we have ever handled. Comes with soft protective carrying case. Shipping arrangements via federal firearms licensed dealer will apply. In production used fine condition. **\$4,000 - \$6,000**



**844. Sal Mineo "Milo" Spacesuit from *Escape From the Planet of the Apes* on character display figure.** (TCF, 1971) Vintage original (5) piece white vinyl ape spacesuit, including (1) futuristic jacket with quilted shoulders and elbow joints, black leather side lace up cinchers (also on sleeves), with zipper front closure and aluminum wrist rings, (1) matching pair of quilted pants with accordion pleat at knees, buckle cuffs, and a zipper that joins the hem of the jacket to the waist of the pants, (1) pair matching oversized shoes with double metal buckle belt straps and zipper fronts, (1) white vinyl webbed belt with seatbelt buckle front closure, and (1) cast fiberglass space helmet and vacuum formed tinted plastic detachable magnetic visor. Interior of helmet retains Western Costume label barcode. Gray rubber gloves added for display. This original costume comes on a life size display figure of the "Milo" character measuring 70 x 28 x 14 in. Featuring a realistic cast fiberglass chimp character head with hair and prosthetic grade eyes and lashes. Costume exhibits age and wear and some rubbing of vinyl surfaces. Figure displays handling. Overall in vintage very good to fine condition. **\$15,000 - \$20,000**



**843. "Mutant guard" tunic from *Beneath the Planet of the Apes*.** (TCF, 1970) Vintage original beige tunic with thick padded vertical and horizontal piping on the torso and down the arms, yellow insert, zipper, snap and hook closure at the front. Stamped inside "W.C.C. #22." This Guard tunic worn by an underground dwelling mutant sentry is 1 of only 4 such costumes made for the first sequel to *Planet of the Apes*, which posits a society of radiation scarred atomic bomb worshipping humans living beneath the rubble of New York City. Exhibiting very light production wear. In vintage very good to fine condition. **\$3,000 - \$5,000**





**845. *Conquest of the Planet of the Apes* (3) multi-color jumpsuits.** (TCF, 1972) Collection of vintage original (3) multi-color character jumpsuits, including (1) Red Gorilla size "L", (1) Yellow Orangutan size "M", and (1) Green Chimp size "M". All jumpsuits are 1-piece, long sleeved with zipper front closures and 4-zipper pockets, 2- on hips and 2-on chest. Button down cuffs. These jumpsuits are highly visible worn by lead characters and a multitude of extras in the 4th entry in this popular science fiction franchise which casts the ape culture as subservient to humans and consigns them to wearing these coded "prison" uniforms. .All exhibit minor production use. In vintage fine condition. **\$7,000 - \$9,000**



**846. *Planet of the Apes* TV series modern primitive stone couch set piece.** (TCF, 1974) Vintage original carved rigid polyfoam, fiberglass coated couch measuring approx. 76 x 24 x 40 in. Expertly studio finished in mottled earth tones to resemble stone. This couch was used on interior sets and was created to be strong enough for sitting as well as a visual example of ape culture and style. Exhibits some surface cracks and expected wear and age. Set pieces and props for this franchise rarely survived production and are rare and valuable in any condition. This piece remains in vintage good to very good condition. **\$2,000 - \$3,000**



**847. Mentor Huebner original charcoal scene concept artwork for *Soylent Green*.** (MGM, 1973)

Accomplished in charcoal in graphite on 22 x 40 in. artists' vellum leaf. Signed in lower left of artwork, "Mentor Huebner. This matte painting concept, depicting "Thorn" walking into a bleak human encampment in the shadows a derelict metropolis, resulted in one of the most iconic images from the of the film. Exhibiting light staining to the blank bottom area, handling wear typical of the medium, small edge tears and upper right corner loss. In vintage very good condition. **\$1,500 - \$2,500**



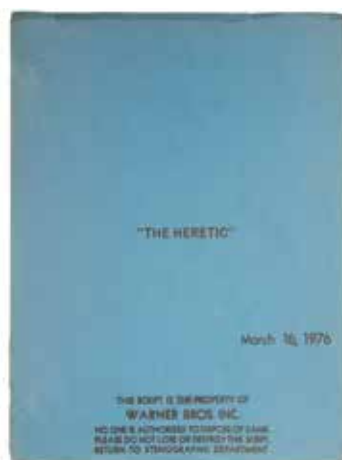


**848. Mentor Huebner brownline concept art for the great wall of "Skull Island" from *King Kong*.** (Paramount, 1976) Vintage original concept art brownline print measuring 53 x 24 in. Signed "Mentor Heubner" in the print. A monumental image of the centerpiece of "Skull Island" that separates the mighty "King Kong" from the native inhabitants. Tape remnants along extreme edges and corners, archival tape repairs to the verso. Exhibiting some perimeter water staining and spotting, though art remains bold and clean. In vintage very good condition. **\$200 - \$300**

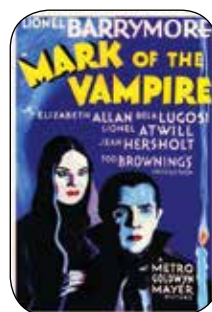
**850. Andy Warhol's *Blood for Dracula* poster art by Ermanno Laia.** (Bryanston Dist, 1974) Vintage original final poster art accomplished in pencil and acrylic on 17.5 x 25.5 in. artists' board, signed in the right border "Ermanno Laia". Depicting Udo Kier as "Dracula" hovering over a victim. Exhibiting creasing, bumped corners, production soiling and handling not affecting the artwork. In vintage very good condition. **\$2,000 - \$3,000**



**849. Gunnar Hanson "Leatherface" Boots from *The Texas Chainsaw Massacre*.** (Bryanston Dist., 1974) Vintage original pair of screen worn "Leatherface" black leather cowboy boots. With plain tongue and instep at the front, dip in the top collar and pull straps. Already an imposing figure, Hansen wore three-inch lifts in his boots so that he towered over the rest of his cast. The horror icon has said, "The production was so grueling — the unbearably hot conditions in Texas, long shooting days, no safety precautions. And there you were wearing masks that had almost no visibility, built-up boots that were difficult to run in, and you were wielding a real saw". Hansen had a close call while chasing lead actress "Sally" (Marilyn Burns). His boots slipped on wet grass, he fell to the ground with his active chainsaw inches from his face. The boots exhibit wear, use, age and handling and retain a fine coating of red Texas dirt. In production used vintage very good condition. Acquired directly from Gunnar Hanson. **\$4,000 - \$6,000**



**851. *The Exorcist II: The Heretic* original script with working title "The Heretic".** (Warner Bros., 1977) Vintage original studio-bound and bradded 97-mint green page script with working title "The Heretic" by William Goodhart. Dated March 16, 1976 on the sky blue studio cover and title page. With 1-page folded back and a few passages marked with pencil. Light wear to cover edges, and toning to edge of covers and content. In generally very good condition. **\$200 - \$300**



**852. *Mark of the Vampire* Bela Lugosi and Carol Borland portrait by Famous Monsters Magazine artist Osman Askin.** (ca. 1980s/1990s) Original portrait painting accomplished in acrylic on 17.25 x 23 in. heavy artists' leaf, featuring "Count Mora" (Bela Lugosi) and "Luna" (Carol Borland) in *Mark of the Vampire*. Signed in the lower right, "Osman Askin". In the 80s revival of Famous Monsters, Askin was a regular cover contributor. This painting was originally a part of the legendary Forrest J Ackerman collection. In very good to fine condition. **\$400 - \$600**





**853. Richard Thomas “Shad” (3) costumes for *Battle Beyond the Stars*.** (New World, 1980) Vintage original (3) futuristic costumes including (1) “Civilian” with 1-collarless jersey tunic and a pair of matching zipper front pants, (1) “Uniform” with beige waist jacket with standing snap collar and zipper front closure and a pair of matching zipper front pants with quilted thigh and knee sections. Tunic and pants retain internal Center Theater Group bias labels handwritten, “Shad-Richard Thomas”, and a second label in pants handwritten, “Designed by Durinda Wood”. This costume includes its 11.5 x 17 in. costume design sketch by Durinda Wood, signed lower right, and (1) “Space costume” with a quilted sleeveless vest, and a pair of matching quilted pants, both retaining the internal bias labels handwritten, “Designed by Durinda Wood”. This costume includes 3-envelopes of paper costume patterns. In production-used fine condition. **\$600 - \$800**



**856. Scream queens of classic horror signed make-up chair.**

(ca. 1990s) Original modern high-top swivel chair upholstered in ivory fabric with rolled back and seat, padded sloped armrests, metal shaft base with brass ring footrest and 4-post legs. The top and back of the chair has been signed by scream queens who once graced its seat, Tippi Hedron, Janet Leigh, and Fay Wray. Also signed in orange ink with lip print, cult figure and Andy Warhol Factory “Superstar,” Holly Woodlawn. Exhibiting minor wear and use, some rubbing to metal components. In very good to fine condition. **\$200 - \$300**

**854. Larry Meyers “Kelvin” alien costume for *Battle Beyond the Stars*.** (New World, 1980) Vintage original (3) piece costume including (1) Scotchlite reflective crème and silver tabard, (1) fitted spandex tunic with Scotchlite reflective cuffed sleeves, (1) Scotchlite reflective tube collar. This costume includes its 10 x 13 in. colored pencil costume sketch signed by Durinda Wood with fabric swatches. *Battle Beyond the Stars* was intended as a *Magnificent Seven* in outer space. Exhibiting light wear and handling. In production-used fine condition. **\$800 - \$1,200**



**855. Marta Kristen “Lux” and “Akira Female” costumes and costume sketches for *Battle Beyond the Stars*.** (New World, 1980) Vintage original (2) costumes including (1) halter-style cowl neck dusty rose dress, with 1-pair mauve side zipper leggings and 1-matching sash. This costume includes its 14 x 19 in. colored pencil costume sketch and (1) pumpkin silk jersey tunic, with a pair of rust colored side zipper leggings, and a matching sash and both retain the interior bias label handwritten, “Designed by Durinda Wood”. This costume includes its 11 x 17 in. colored pencil costume sketch with fabric swatches. In production-used fine condition. **\$300 - \$500**





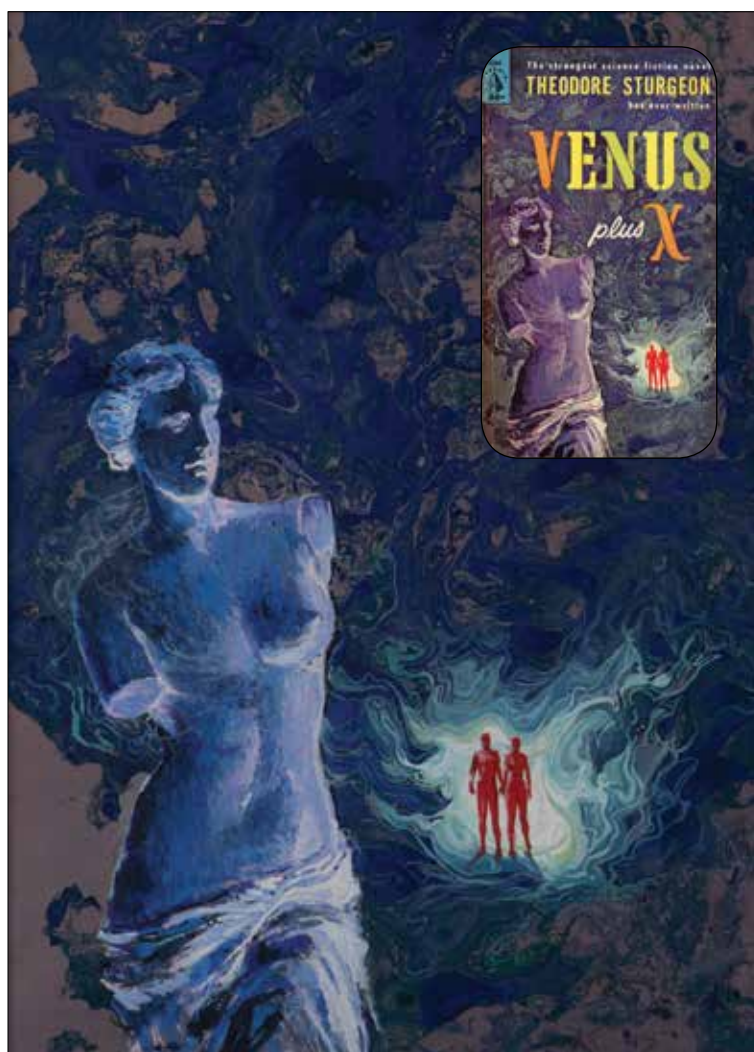
**857. G. Thorpe original illustration for "Stepson of Space" in *Amazing Stories*, October 1940.** (1940) Vintage original illustration accomplished in ink, charcoal, and gouache on 10 x 12 in. artists' board, signed in the lower left corner "G.". Created for the page 37 story "Stepson of Space" written by Ray Z. Gallum in the October 1940 issue of *Amazing Stories*. Exhibiting age, wear, pinholes in corners. In vintage good to very good condition. **\$400 - \$600**



**859. Dan Adkins original Sci-Fi illustration featuring Roman Centurion.** (ca. 1950s-1980s) Vintage original illustration accomplished in multimedia with gouache and laminate accents. Measures 9 x 12 in. with 6 x 8 in. visible through mat. Signed "ADKINS" in the lower right corner. Unexamined out of mat. Exhibiting light age and handling. In vintage very good condition. **\$500 - \$700**



**858. "The Colossus of Rhodes" original painting for the back cover of *Amazing Stories*, July 1946.** (1946) Vintage original painting accomplished in pencil and gouache on 16 x 22 in. artists' board. Unsigned and unattributed. Exhibiting edge wear, soft corners, age minor soiling. Retaining mounting remnants on the verso. Originally sold by *Amazing Stories* editor Ray Palmer to legendary collector and genre figure Forrest J Ackerman. In vintage very good condition. **\$3,000 - \$5,000**

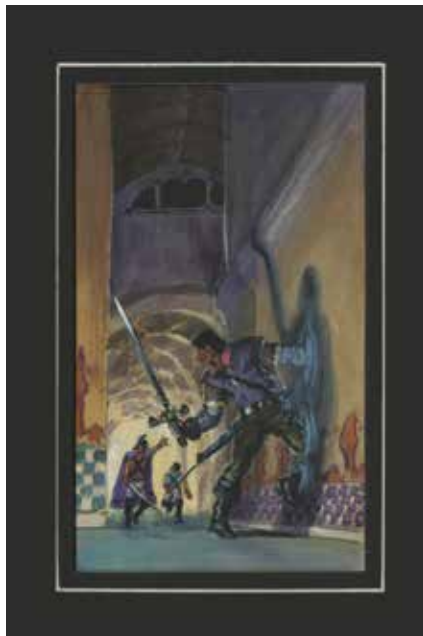


**860. Victor Kalin 1st Edition original cover artwork for *Venus Plus X* written by Theodore Sturgeon.** (1960) Vintage original cover painting accomplished in acrylic on 11.5 x 16 in. visible through 14 x 18 in. mat. Created by artist, photographer, musician, Victor Kalin, best known for his illustrations for magazines, paperback books, and record albums, for the cover of the first edition Sci-Fi paperback *Venus Plus X* written by legendary Theodore Sturgeon and published by Mass Market Paperback. The story explores a future world where technology eliminates violence, hunger and world conflict and the change in a society where gender is a thing of the past. The painting exhibits minor age. Unexamined out of mat. In vintage fine condition. **\$5,000 - \$7,000**





**861. George Barr original early fantasy painting.** (ca. 1960s-1980s) Vintage original painting accomplished in watercolor and gouache on 6 x 9 in. artists' leaf visible through 9 x 12 in. mat. Signed "G. Barr" in upper right corner. Barr is a noteworthy fantasy and sci-fi artist, best known for his work in numerous science fiction and fantasy magazines, book covers, and *Dungeons & Dragons* role-playing game supplements. In vintage very good to fine condition. Unexamined out of mat. **\$400 - \$600**



**862. Richard Hescox original preliminary cover art entitled "Escape" for *Jack of Shadows* by Roger Zelazny.** (ca. 1989) Vintage original concept painting accomplished in pencil and gouache on 4.15 x 7 in. artists' board visible through 9 x 12 in. mat. Created for the cover of *Nebula* magazine and Hugo Award winning author, Zelazny's novel. Ink stamped "Richard Hescox Illustration, 1381 N. Domnion Ave., Pasadena, CA 91104" on the verso. Light handling. In vintage very good to fine condition. **\$300 - \$500**



**863. Phil Foglio original comic artwork from *Myth Adventures II* graphic novel.** (1985) Original graphic novel artwork accomplished in pen, ink and watercolor on 8.5 x 12 in. artist's comic leaf. Comprised of 8 panels and signed by the artist "Phil Foglio" and another artist. Tipped to mat. In very good to fine condition. **\$300 - \$500**



**864. Edmund Emshwiller original cover painting entitled "Final Muster" for *Fantasy and Science Fiction Magazine*.** (1961) Vintage original cover painting accomplished in gouache on 15 x 19.75 in. artists' board signed in the lower right "EMSH" (Edmund Emshwiller), for the story "Final Muster" written by Rick Rutin in the May 1961 issue of *Fantasy and Science Fiction* magazine. Exhibiting age, edge toning, bumped corners, artwork remains in vintage fine condition. Accompanied by vintage copy of the resulting magazine. **\$6,000 - \$8,000**



**865. Alan Gutterrez original painting of Saturn viewed from the Icy Moon.** (ca. 2000s) Vintage original painting accomplished in acrylics on 16 x 12 in. artists' board. Artist Gutterrez is known for his Sci-Fi and fantasy cover art for books and magazines. Exhibiting minor handling. Wrapped in protective acetate with taped borders. In fine condition. **\$1,000 - \$1,500**





**866. Startling Stories "Wine of the Dreamers" original illustration by Lawrence.** (May 1950) Vintage original illustration accomplished in ink, charcoal, and gouache on 8.75 x 12 in. artists' board, unsigned. Created for the page 28 story "Wine of the Dreamers" in the May 1960 issue of *Startling Stories*. Exhibiting minor age, wear, and even toning. In vintage very good to fine condition. **\$1,500 - \$2,500**



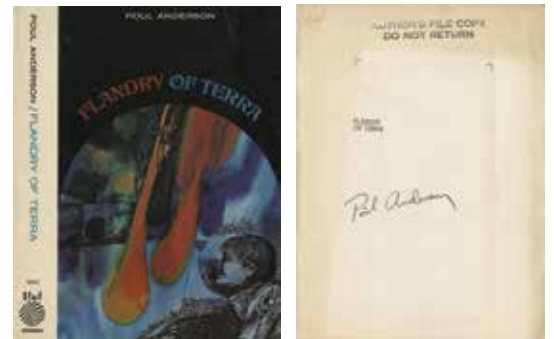
**868. Lawrence Sterne Stevens original illustration for *Universe Science Fiction* story "Man with the Broken Nose".** Vintage original illustration accomplished in pen and ink on 11.5 x 8.5 in. artists' leaf. From the Wilson O. Clough story published in the March 1954 issue of *Universe Science Fiction*. With faint pencil notations in the blank borders. Tipped to mat. Exhibiting some age and wear. In vintage very good condition. **\$1,000 - \$1,500**



**867. Virgil Finlay original illustration for *Thrilling Wonder Stories* story "Process Shot".** (ca. 1954) Vintage original illustration accomplished in pen and ink on 6.5 x 6 in. artists' board tipped to 12 x 10 in. backing board. Created for the 1954 Summer issue of *Thrilling Wonder Stories*. The illustration accompanies the story, "Process Shot" written by Sam Merwin, Jr. on page 15 of the pulp. Titled, "The Key to All the Secrets of History". Signed by Finlay in the lower right. Exhibiting age, handling and with adhesive residue around the borders from previous matting. In vintage very good condition. **\$2,000 - \$3,000**

**869. Poul Anderson collection of (4) final proofs of *Agent of the Terran Empire* and *Flandry of Terra* and uncirculated jackets with cover art by Roger Hane.**

(1965) Collection of vintage original (4) proofs and corresponding covers, including (1) unbound 201-page copy of the first edition release of *Agent of the Terran Empire*, dated in red ink on the cover page "4/28/65", and is signed "Poul Anderson" in black ink, with (1) corresponding uncirculated 25 x 8.25 in. book jacket, and (1) unbound 226-page copy of the first edition release of *Flandry of Terra*, dated in red ink on the cover page "5/12/65", and is signed "Poul Anderson" in black ink, with (1) corresponding uncirculated 25 x 8.25 in. book jacket. Both books are ink stamped "Author's File Copy. Do Not Return" on the first page. Exhibiting signs of age, handling and use, with toning overall. In vintage very good condition. **\$400 - \$600**



**870. The Brown Derby solid copper wall sconce.** (ca. 1930s) Vintage original bronze finish cast-metal 9.6 x 8.6 x 4.5 in. derby-shaped wall sconce with 1 x 1.5 in. cutout in side of upper crown for light fixture and 2-bolt mounting hardware from the Hollywood branch of legendary restaurant, The Brown Derby. This iconic art deco wall sconce dates from the era of the March 1939 evening when Clark Gable proposed to Carole Lombard over a romantic meal in one of the Derby's cozy banquet booths. Exhibiting minimal surface wear. In vintage fine condition. **\$3,000 - \$5,000**







**871. The Brown Derby restaurant passbar order wheel.** (1950s-1960s) Vintage original check/order wheel. Constructed of steel with spring pins to attach orders and with spinning bracket to attach to the top of a passbar with 4-holes for screws. The wheel measures 12 in. round by 4.25 tall. Exhibiting wear, use and age. From the Los Feliz branch of the legendary restaurant. In vintage very good condition. Acquired directly from Sally Cobb, wife of Brown Derby founder Bob Cobb. **\$400 - \$600**



**872. The Brown Derby drive-in car-hop service tray.** (ca. 1950s) Vintage original Drive-In aluminum car tray measuring 14 x 13 x 3 in. with 4-legs and a telescoping central tray mount on the bottom to attach to the car door. With "Brown Derby" imprinted on the inner lip of the tray and TraCo manufacturer's trademark imprinted on the center and bottom. From the Los Feliz branch of the legendary restaurant. Exhibiting wear and age. Rubber components on legs are degraded. In vintage very good condition. Acquired directly from Sally Cobb, wife of Brown Derby founder Bob Cobb. **\$600 - \$800**



**873. The Brown Derby (10+) ephemeral items including menus, envelope and VISA card.** (ca. 1950s-1980s) Collection of vintage original (10+) Brown Derby restaurant ephemera, including (2) window envelopes with the Brown Derby return address printed in upper left corner, (3) heavy card stock fold-over mini table displays, (1) unused Bank Americard Visa for Brown Derby Intl. Lt. with corresponding account information sheet, in original envelope, and (5) unique Brown Derby menus, 1-with 12-interchangeable menu placards. Ranging in size from approx. 3.25 x 2.15 in. to 10.5 x 14 in. All pieces exhibiting age and handling, with minor toning to paper, and 1-menu with staple holes to the front cover from previous display. Overall in vintage very good to fine condition. **\$300 - \$500**



**874. The Brown Derby (6) dinner plates.** (ca. 1970s) Collection of (6) Brown Derby restaurant branded 12 in. ceramic dinner plates. With auburn striped ring and restaurant logo. With "Classic Oneida USA" printed on the bottom. In vintage fine condition. **\$300 - \$500**



**875. The Brown Derby ceramic salt and pepper shakers.** (ca. 1940s) Vintage original set of 3.25 x 2.25 x 1.75 in. ceramic derby-shaped salt and pepper shakers. The slip cast ceramic shakers feature 1-with "P" and 1-with "S" shaker holes on the crowns and a removable cork plug in holes at the bottoms for filling. Each is imprinted with "Hollywood Calif." on the bottom. In vintage fine condition. **\$300 - \$500**



**876. The Brown Derby (2) decks of cards in original box and stainless steel money clip.** (ca. 1940s - 1950s) Vintage original (2) branded items including (1) set of 2-decks of playing cards with 1-deck's backs imprinted with a color image of the Hollywood branch of Brown Derby and card faces depicting other branches and subjects, and 1-deck featuring the City of Hope medical center on the backs and famous Brown Derby star caricatures and other subjects on the fronts. Both decks contained in a gold gilt imprinted 5 x 4 x .75 in. box. Also includes (1) shield-shaped money clip stamped with an image of a derby and text, "The Restaurant". All exhibiting wear and age. In good to fine condition. **\$300 - \$500**



**877. The Brown Derby ceramic coin bank.** (ca. 1930s-1950s) Vintage original slip cast ceramic coin bank in the shape of a derby and measuring 6.5 x 6 x 3.5 in. With auburn glaze, a coin slot on the top of crown and opening at the bottom for emptying saved coins. The verso of the brim is embossed with "Hollywood, Calif." Cork stopper plug missing from the bottom port. In vintage fine condition. **\$300 - \$500**



**878. The Brown Derby ceramic ashtray and matchbook.** (ca. 1940) Vintage original slip cast ceramic glazed novelty ashtray measuring 5.5 in. round and 3.5 in. tall. The hollow ashtray features a brown derby perched on the lip. With a slot beneath it to house a book of matches. Included is a vintage book of Brown Derby matches with an image of the Hollywood branch of the restaurant. Retaining 3-matches inside as well with writing on the interior cover. All in vintage very good to fine condition. **\$300 - \$500**



**879. The Brown Derby wooden cigarette box.** (ca. 1930s-1950s) Vintage original novelty derby-shaped wooden cigarette box measuring 7.25 x 5 x 3.5 in. with hinged crown lid that lifts to reveal a 3 x 2.25 x 1 in. cigarette compartment. Interior lid imprinted with "Brown Derby Hollywood trademark". Exhibiting minor age and wear. In vintage fine condition. **\$600 - \$800**



**880. The Brown Derby candy box with miniature hatbox.** (ca. 1940s) Vintage original 7 x 8 x 3 in. candy box with cardboard box and miniature felt derby lid. The novelty candy box is accompanied by its original red hatbox container with lid imprinted with photographic images of different restaurant locations. Retaining the red grosgrain ribbon the closure to the box. Exhibiting age and wear. The top of the hatbox is lightly dented and separated from the sides, but repairable. These specialty candy boxes were only produced for a couple of years. In overall vintage good condition. **\$400 - \$600**



**881. The Brown Derby Mint Julep ice ring.** (ca. 1940s) Vintage original nickel-plated copper ice ring measuring 5.5 round at the base and 5 in. tall. With embossed "The Brown Derby, an H. K. Somborn enterprise, Trademark" at the front. A glass would be placed lip down within the center of the ring and ice would be scooped all around it. When the ring and glass were inverted, the glass would be encased in ice and the drink that would be mixed within it would stay cold. Exhibiting age and minor wear. In vintage very good to fine condition. **\$300 - \$500**



**882. The Brown Derby terra cotta whiskey jug and bottled sparkling wine.** (ca. 1940s) Vintage original (1) 12 in. tall x 7 in. round Earthenware ceramic 1 gallon Scotch Whiskey jug with restaurant logo printed on the front and text reading "Private Stock, Specially Reserved and Bottled Solely for The Brown Derby, Hollywood, by Hill, Thompson, & Co. Ltd. Edinburgh, Scotland". Glazed in sand and auburn. Includes (1) 13 oz. Brown Derby branded bottle of sparkling California Burgundy. Bottle retains its corkwrapping and label. Still contains liquid. Exhibiting minor age and handling. In vintage very good to fine condition. **\$300 - \$500**





**883. Warner Bros. Studio film footage counter.** (ca. 1930s) Vintage original Veeder brand steel 35mm film counter, featuring embossed title plate reading "Warner Bros Pictures, Inc. Patent Pending" beneath frame counter. Mounted to a painted wooden baseboard measuring approx. 9.75 x 7.25 x .75 in., the device alone measures approx. 7 x 6.75 x 6 in. Moving parts including ticking counter but untested with actual film. Exhibiting production use, handling, age and wear. Exhibiting paint loss to the base. Machine remains in vintage very good condition. **\$600 - \$800**



**884. Now, Voyager 1-sheet poster.** (Warner Bros., 1942) Vintage original 27 x 41 in. 1-sheet poster for classic Bette Davis romance, for which she received one of her many "Best Actress" Oscar nominations. Linen-backed with moderate to heavy retouching in the borders, title treatment, and white central areas of the poster. Now presents in good condition. **\$600 - \$800**



**885. Joseph Mankiewicz Loew's Incorporated Motion Picture Employee ID.** (1942) Vintage original laminated 4 x 2.5 in. employee ID card. Front of card features ID card number, a .75 x 1 in. black and white photograph of Mankiewicz, with blank spaces typed with name and social, signed "Joseph Mankiewicz". The verso features the issuer as Loew's Inc., personal specs, and index fingerprints. Exhibiting age, minor handling. In vintage fine condition. *Provenance:* From the estate of Joseph L. Mankiewicz. **\$400 - \$600**



**886. Joseph L. Mankiewicz manuscript notebook and shooting script for The Quiet American.** (Figaro, 1958) Vintage original (1) studio-bound and bradded 156-page screenplay by Joseph L. Mankiewicz, dated October 22, 1956, marked "Temporary Shooting Script" on title page and (1) spiral notebook with 30+ pages of Mankiewicz's handwritten notes, in pen and pencil pertaining to *The Quiet American*, including which scenes should be shot on location or in the studio, dialogue ideas, scene ideas, and much more. Exhibiting age, production use, light soiling, and handling. In vintage good to very good condition. *Provenance:* From the estate of Joseph L. Mankiewicz. **\$1,200 - \$1,500**



**887. Joseph Mankiewicz personal Todd AO director's viewfinder with filters.** (ca. 1950s-1960s) Vintage original metal Todd-AO motion picture camera viewfinder measuring 3 x 1.5 x 1.25 in, engraved "J.L. Mankiewicz" on one side, with 5-metal lens masks of various sizes and aspect ratios attached to a chain all connected to a black neck strap and contained in an integral storage sleeve at the bottom of the viewer. In 1946 on Mankiewicz's directorial debut on the film *Dragonwyck*, in an attempt to appear expert, the fledgling director demanded the viewfinder. As he peered through it with authority, a colleague came over and turned it around for him. Mankiewicz recalls, "I was looking through the wrong end of the finder, which was a wonderful start". Exhibiting light production wear and handling. In vintage very good condition. *Provenance:* From the estate of Joseph L. Mankiewicz **\$4,000 - \$6,000**



**888. Shirley Temple lock of hair.** (ca. 1930s) Vintage original rare honey blond curl clipped from Shirley's head at age 5. Accompanied by a certification letter and letters of testimony from Jack Allen, Executor of the Chet Dowling estate. Chet Dowling was a prolific TV comedy writer whose credits include *The Donnie and Marie Show*, *Three's Company*, *Alice, Rowan and Marty's Laugh-In*, and many more. Chet was a lifelong collector of movie memorabilia who eventually became an authority on movie collectibles. Exhibits signs of age, blue bow has faded, with spotting. Overall in vintage good to very good condition. **\$600 - \$800**



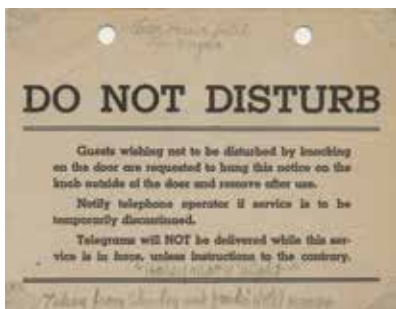
**891. Greta Garbo as "Anna Karenina" portrait painting by Henri Sabin.** (1961) Vintage original portrait painting accomplished in oils on 30 x 40 in. stretched canvas. Signed in the lower left, "Henri Sabin 61". Sabin was a illustrious illustrator and celebrity portraitist whose work was featured on many movie magazine covers. This large painting exhibits some age, wear and minor soiling. Some hairline cracking to surface. In vintage very good condition. **\$1,200 - \$1,500**



**889. Shirley Temple inscribed school yearbook pages and ephemera.** (1945) Vintage original collection of (8) high school ephemera including (6) pages taken from the 1944 "Vox Pellarum" Westlake School for Girls high school yearbook with 2-pages inscribed and signed by Temple. 1-"Shirley" beside her senior photo and 1-"Shirley Temple" on the general signature page. Includes (1) 8 x 10 in. photograph of Temples' classmates, (1) 6.25 x 9.25 in. commencement program dated June 13, 1945 and (4) pages of additional school-related ephemera. All exhibit age and wear. Yearbook pages are toned and soiled. Overall in vintage good condition. **\$300 - \$500**



**892. Foley studio sound effects cuckoo horn.** (ca. 1930s) Vintage original cuckoo horn constructed of whistle slotted wood panels bridged by a canvas bellows. When the bellows is depressed forcing air through the whistle, the cuckoo sound is generated. Made by Pacific Coast Products and measuring 8 x 3 x 3.5 in. with a spring at the back to provide tension and hold the bellows open until depressed. Exhibiting age, finish crazing some tattering to the back fabric not affecting the bellows, which remains functioning but brittle. In vintage fair to good condition. **\$200 - \$300**



**890. Shirley Temple wedding night "Do Not Disturb" sign and wedding ribbons.** (1945) Vintage original collection of Shirley wedding ephemera, including (2) white ribbons from her wedding ensemble, (1) Do Not Disturb door hanger from her honeymoon suite, and (1) 4-page magazine article covering the wedding and reception. Exhibiting signs of age, magazine pages are fragile and somewhat brittle with moderate toning, door hanger exhibits signs of age and use and has penciled notes "Town House Hotel Los Angeles" "Honeymoon Night" "Taken from Shirley and Jack's Hotel Room", ribbons exhibit minor toning, thinner ribbon retains original remnants of glue used to adhere fabric to bouquet. Overall in vintage good to very good condition. **\$200 - \$300**



**893. The Keys of the Kingdom (2) set design renderings by William S. Darling.** (TCF, 1944) Set of (2) vintage original productions sketches accomplished in pencil, charcoal and gouache on 12 x 9 in. artists' leaf tipped to 20 x 15 in. backing boards. With 8.75 x 1 in. title and location snipes affixed below art. With minor wrinkling to one from adhesive. Overall in vintage fine condition. **\$300 - \$500**





**894. Charlie Chaplin "Hynkel - Dictator of Tomania" military jacket from *The Great Dictator*.** (United Artists, 1940) Vintage original crème wool military costume with standing red collar, scalloped cuffs, and red piping at collar and down hidden button front closure, with military gold bullion braids at cuffs and collar, lined in matching crème satin, with integral fabric shoulder hoops for epaulettes. Hidden button front closure with hook and eye fasteners at collar and waist. Retaining the internal Western Costume bias label, handwritten "#5, 24455. Chas Chaplin 37 ½". With tailor fitted waist and single back vent. Studio ink stamps "F248" in the interior right shoulder sleeve. Missing 3 of 6 buttons the front closure. *The Great Dictator* was Chaplin's most commercially successful film, considered controversial in its condemnation of fascism, anti-Semitism, Mussolini, Hitler and his Nazis. Exhibiting age, wear, and very minor fabric pulls. Some light staining to the interior. In vintage very good condition. **\$20,000 - \$30,000**



**895. Groucho Marx black wool cutaway tailcoat from *Go West*.** (MGM, 1940) Vintage original signature black wool single-breasted 1-button tailcoat with notched lapel, 1-angled slash left breast pocket and 2-faux flap hip pockets. Interior lined in black and with gold silk lining in the sleeves. Retaining interior Metro-Goldwyn-Mayer bias label with handwritten in faded ink, "Groucho Marx". Exhibiting only minor production wear, age and handling, 1-broken button on right sleeve. In vintage very good condition. *Provenance:* Butterfield & Butterfield, Los Angeles, October 1997. **\$10,000 - \$15,000**



**896. Robert Pirosh "Best Original Screenplay" Golden Globe award for *Battleground*.** (MGM 1949) This trophy was awarded to writer Robert Pirosh for *Battleground*. Pirosh also won the Oscar that year for this screenplay. The Golden Globe Award trophy is bestowed by members of the Hollywood Foreign Press Association in recognition of excellence in film and television. The trophy stands 8.5 in. tall and 3.25 in. wide at base. Consisting of a gold plated globe wrapped in a strip of film, set atop a tiered pedestal with the HFFA initials. The gold trophy top is attached to an amber marble column with a three-tiered footed base with felted bottom. The engraved plaque affixed to the front reads, "To Robert Pirosh for Best Original Screenplay of 1949, 'Battleground', Hollywood Foreign Correspondents, Association." Globe exhibits age, pitting, tarnish, and some plate loss. Base exhibits general wear, age, soiling and some corner chipping. Overall, in vintage good condition. **\$1,500 - \$2,500**



**897. RKO Radio Pictures 1940-1941 campaign book.** (RKO, 1940-41) Vintage original heavy spiral-bound studio yearbook with decorated leatherette faux crocodile cover for the proposed slate of upcoming films produced by RKO, as a pitch to encourage theaters to book in advance. Contains 54-pages with sepia and monochrome photo and art illustrations and affixed book covers representing each movie's source and promoting a variety of films and stars, including *Citizen Kane* (under its working title "John Citizen USA"), Carole Lombard in Hitchcock's *Mr. and Mrs. Smith* and others. Includes promotion for 18 Walt Disney cartoons, and much more. Exhibiting some spine loss and cracking to spiral binding. In vintage very good condition. **\$400 - \$600**



**898. Ciro's nightclub archive including (250+) photographs and ephemera.** (ca. 1940s-1950s)

In the glitzy heyday of 1940s and 50s Hollywood, Sunset Blvd. was a hub of activity and glamour. At the heart of the action was Ciro's nightclub. Billy Wilkerson opened Ciro's in 1940 and was host to the biggest names in the entertainment industry. This

comprehensive archive features (250+) gelatin silver single-weight photos (some published) and ephemera from the famous hotspot. Including images of Alfred Hitchcock, Rita Hayworth, Dorothy Lamour, Betty Grable, Clark Gable, Greer Garson, Ann Miller, Marilyn Monroe, Gregory Peck, Ronald Reagan, Van Johnson, Jack Benny, Pat Boone, George Burns, Wayne Newton, Nat King Cole, Bing Crosby, Tommy Dorsey, Errol Flynn, Bob Hope, Patti Page, Louis Armstrong, Johnny Mathis, Dean Martin, Mickey Rooney, Barbara Stanwyck, Shirley Temple, Esther Williams, Johnny Weissmuller, Natalie Wood, Jane Wyman, and many, many more. Together with vintage movie magazines containing articles and images from Ciro's, various magazine tear sheets bearing photos and or blurbs about Ciro's, themed novelty paper photo frames and (1) copy of *Ciro's, Nightclub of the Stars*, the book that resulted from the memoirs of Andra Clark, who was a cigarette girl turned photographer to the club's famous patrons. Signed on the second page, "Dream Big! Andra Clark". Exhibiting age, wear, and handling. In vintage good to very good condition. **\$1,200 - \$1,500**



**900. Desperate Journey background main title camera art.** (Warner Bros., 1942) Vintage original opening title background camera art accomplished in gouache on 26 x 18.5 in. artists' board visible through 33.5 x 22 in. mat. for the Errol Flynn, Ronald Reagan WWII suspense film. With reproduction title printed on acetate for overlay to complete the display. Housed in black lacquer wood frame, ready for hanging. In vintage fine condition. **\$1,500 - \$2,500**

**901. Preston Sturges stage play script for Guinea Pig.**

(1929) Vintage original 76-page bound and bradded script. An original copy of Preston Sturges' very first Broadway comedy, premiered at the President Theater on January 7th, 1929. Sturges is credited with driving comedy writing to a more naturalistic form, which continues to influence filmmakers today. Sturges was also one of the first and most successful writers to make the transition to director of his own material. The cover exhibits flaking to the heavily toned spine and chipping to edges. Content remains in fine condition. Overall in vintage good condition. **\$600 - \$800**



**899. Laurence Olivier "Lord Horatio Nelson" formal military coat from That Hamilton Woman.**

(United Artists, 1941)

Vintage original navy blue wool military topcoat with standing short collar, long sleeves, squared tails, and oversized 2-hip flap pockets, wide gold bouillon grosgrain ribbon piping and applique at collar, cuffs, hip pockets, front placard and hems, single hook and eye front closure. Ornamental decorative gold metal buttons at chest, pockets and cuffs.

Upper interior lined in ribbed ivory satin, lower segment and collar lined in crème felt. Retaining internal United Costumers bias label handwritten, "L. Olivier" in faded ink. Exhibiting age, wear and loosening of some gold braid, upper interior exhibits some staining and tearing. In vintage good condition. **\$2,000 - \$3,000**



**902. Preston Sturges original screenplay for Sullivan's Travels.**

(Paramount, 1941) Vintage original studio bookbound 135-multicolor revision page Production Script written by Preston Sturges and dated May 3, 1941 on the title page. Last 7-pages of the script are blue revisions dated May 8th, 1941. Paramount Pictures, INC. Inter-Office Communication stationery note tipped into the front of the script reads, "In the script of SULLIVAN'S TRAVELS, wherever the title, 'FOR WHOM THE NIGHT FALLS' appears, please change it to 'OH BROTHER, WHERE ART THOU?'" referring to the title of the fictitious film the character "Sullivan" hopes to make, but never accomplishes. This title was later used by the Cohen Brothers as an homage to Sturges for their depression era musical, *Oh Brother, Where Art Thou?* Exhibiting age, wear and handling. In vintage good to very good condition. **\$400 - \$600**



**903. Jack Haley**  
**"Powerhouse Bolton"**  
**naval uniform from**  
*Navy Blues*. (Warner Bros., 1941) Vintage original (2) piece cream-colored canvas sailor suit including (1) pullover v-neck, long sleeve tunic with sailor flap at the back (1) pair of matching button front, flared leg pants. Both retain interior "Warner Bros. Pictures, Inc." bias label handwritten in fading ink. "Jack Haley, 1941, Prod. 363". Exhibiting production wear, soiling, age and handling, collar is torn at V, pants exhibit holes along waistline. In vintage good condition. Accompanied by a vintage 8 x 10 in. production photo of Haley wearing the costume **\$400 - \$600**



**904. *Casablanca* (3) metal garden chairs from outside Rick's Café Américain.** (Warner Bros., 1942) Vintage original screen used (3) French steel garden chairs highly visible in front of Rick's Café Américain, the iconic central setting of one of the greatest American movies of all time, *Casablanca*. Consisting of bent metal legs and armrests supporting 2-18 in. round frames with a sunburst of spring-steel slats composing the seat and back of each chair. Uniformly painted white. The chairs make their first appearance along with the introduction of "Captain Renault" (Claude Rains), in front of Rick's Café Américain, with Renault seated in one of these chairs, when he quips to "Rick" (Humphrey Bogart) who has just ejected an ex-girlfriend from his café, "How extravagant you are, throwing away women like that. Someday they may be scarce". These historic furniture set pieces are not only beautiful in and of themselves and immeasurably important in the landmark film, but as art pieces that contribute boldly to the themes and motifs at play throughout the design of the entire project. Exhibiting age and wear, some paint chipping, with only a few metal slats at the seat and back partially detached but all present and repairable. In vintage good condition. *Provenance:* Cinema Mercantile Co. liquidation sale, Los Angeles, October 2, 1982. Cinema Mercantile Co., one of the oldest and largest suppliers of film and TV set decorations, supplied items to Warner Bros. Studios during the production of *Casablanca*. **\$2,000 - \$3,000**



**905. *Casablanca* table lamp from Rick's Café Américain.** (Warner Bros., 1942) Vintage original exotic table lamp set piece from Rick's Café Américain, the iconic central setting of one of the greatest American movies of all time. Consisting of a 2-piece lamp constructed of metal-tiered base with shaft measuring 12.25 in. tall and (1) bellflower-shaped lampshade of bent metal substructure with stretched silk covering. The shade is ornamented with a geometric ribbon piping around the bottom edge, embellished with hanging tassels of strung bugle beads, glass tube beads, faceted round pastel beads and clear glass walnut end pieces. The stand exhibits age and some scratching to the paint surface. Shade fabric exhibits age, wear, soiling and a 1 in. round melted area to the lower shade and small breach over one metal rib. The ornamental tassels exhibit some bead loss and exposed stringing thread. Retaining original cord, plug and socket. Interior shade clasp is a clip adapter. This historic decorative set piece is not only beautiful in and of itself, but contributes boldly to the design themes and motifs at play throughout the entire project—visible in doors, floor tiles and geometric light patterns. Exhibiting expected age and patina. In vintage good condition. *Provenance:* Christie's Los Angeles, June 7, 1997, Lot 214. **\$6,000 - \$8,000**





**906. Casablanca original Danish poster.** (Warner Bros., 1946) Vintage original 24 x 33.5 in. poster for the first Danish release (post-WWII) of the classic film starring Humphrey Bogart and Ingrid Bergman. Arguably one of the best and most under-seen posters for the first postwar run of the film, when the defeat of the Nazis meant this quintessential Hollywood masterpiece could finally be shown in Europe. The unique Benny Stilling artwork features the film's principal stars in the most iconic roles they would ever play, with illustrated African continent and Moroccan skyline graphics. Linen-backed, with retouching to original folds. Light age, slight color softening, and handling. Otherwise, in vintage very good condition. **\$10,000 - \$15,000**



**907. 20th Century-Fox World War II-era American Legion studio post garrison cap.** (ca. 1940s) Vintage original American Legion California black wool foldable military-style garrison cap with straight sides and a creased crown. Featuring (3) ribbon and medallion medals, a 20th Century Fox applied patch, a yellow star patch, embroidered post "563", and yellow piping. A patriotic, home-front relic from the war that mobilized more Americans than ever before to support the troops abroad. In vintage fine condition. **\$200 - \$300**



**910. Lucille Ball 1-sheet Style C poster for *Best Foot Forward*.** (MGM, 1943) Vintage original 27 x 41 in. 1-sheet Style C poster for the early Lucille Ball star vehicle. Featuring signature cutout caricature artwork by Jacques Kapralik. Linen-backed with minor retouching to original folds. Otherwise, in vintage very good condition. **\$400 - \$600**



**908. Hollywood Canteen embroidered celebrity autograph blouse.** (ca. 1940s) Vintage original off white cotton shirt with short pleated sleeves, short lapel collar, and button front closure. Featuring the embroidered signatures of Canteen regulars including Lucille Ball, Shirley Temple, Greer Garson, Van Johnson, Jimmy Durante, Loretta Young, Claudette Colbert, Joan Crawford, Olivia de Havilland, Ann Rutherford, Ann Miller, Bud Abbott, Al Jolson, Alan Ladd, Jack Carson, Danny Kaye, Robert Young, Edward Robinson, Peter Lorre, Gale Storm, Joan Bennett, Shirley Ross, Iris Adrian, Phillip Terry, and many more. "Frank Sinatra" is handwritten in ink on the right side of the collar, presumably all signatures were, then later embroidered over the signature. The Canteen was a club offering food, dancing and entertainment for servicemen, women and allies in all branches of service. A serviceman's ticket for admission was his uniform, and everything at the canteen was free of charge. Shirt exhibits wear, handling, age, and soiling. In vintage good to very good condition. **\$1,000 - \$1,500**



**911. John Wayne "Lt. Cmdr. Wedge Donovan" signature shirt from *The Fighting Seabees*.** (Republic Pictures, 1944) Vintage original khaki heavy twill button down shirt with tab collar, 2-breast flap pockets, long cuffed sleeves with single button closure. Retaining internal Western Costume bias label handwritten, "John Wayne " and with "WCC" ink stamp on inside shirttail. Highly visible throughout the film, and throughout the heavy action scenes on the island. Note: also possibly worn in Wayne's 1945 Metro Goldwyn Mayer film, "They Were Expendable" as residual threads outline the silhouette of a circular patch that appeared on the upper left sleeve of Wayne's shirt in that film. Accompanied by a limited edition "The Fighting Seabees" commemorative portrait plate featuring John Wayne and Susan Hayward, with Wayne featured in the shirt. Exhibiting signs of production use, wear, handling and age. In production-used very good to fine condition. *Provenance:* Heritage Auctions: The Personal Property of John Wayne Signature Auction, Los Angeles, Auction #7045. October 2011, Lot# 44208. **\$2,000 - \$3,000**



**909. Holiday Inn "1st Rough Screenplay" draft by Elmer Rice.** (Paramount, 1942) Vintage original studio bound and bradded carbon copy 200+ onion skin page screenplay dated August 9, 1941. Rice was asked by Irving Berlin to write this screenplay, but after submitting this initial draft, Rice and the producers and directors agreed he wasn't suited for the task. Exhibiting age, light soiling, wear, and handling with studio filing stamps on the cover and first. Bottom brad missing. Cover exhibits seam separation, edge wear and small tears. In vintage fair to good condition. **\$200 - \$300**





**912. John Wayne's Batjac Productions Company gun belt and rig used in numerous Westerns.** (1952-1974) Vintage original brown leather belt and holster with silver metal buckle belt bearing BATJAC stamps on the verso. The belt features bullet casing holders, including a single prop bullet, and the belt is handwritten, "42" on the interior. Batjac was John Wayne's production company, which produced starring vehicles for "The Duke" between 1952-1974. A cast polyfoam static Colt 6 Colt Army .45 pistol originating from Stenbridge Gun Rentals has been added to the holster for display. Exhibiting wear, handling and studio distress. In vintage very good condition. **\$600 - \$800**



**913. Gregory Peck "Father Francis Chisholm" production sketch by Giles Steele for Bonnie Cashin for Keys to the Kingdom.** (Twentieth Century Fox, 1944) Vintage original sketch accomplished in pencil ink and gouache on 20 x 15 in. artists board. Signed "Giles Steele". Retaining vintage tape matte with acetate overlay. Unexamined out of mat. Art remains in vintage fine condition. **\$300 - \$500**



**914. Humphrey Bogart window card from Passage to Marseilles, together with Dangerous Blondes and The Iron Major.** (Various Studios, 1943-44) Collection of (3) World War II-era vintage original 14 x 22 in. window cards. Including (1) *Passage to Marseilles* [1944] starring Bogey, (1) *Dangerous Blondes* [1943], (1) *The Iron Major* [1943]. Exhibiting play date paste-up to the *Marseilles*, toning, soiling, and edge wear. In good to very good condition. **\$200 - \$300**



**915. Unattributed 1944 Academy Award.** (1944)

In the entertainment industry and the world over, the "Oscar" statuette is indisputably the most treasured and iconic symbol of the filmmaker's accomplishment and the public's romance with Hollywood glamour and movies. This vintage male statuette stands 13.25 in. tall with the cast

metal, gold-plated figure measuring 10.25 in. tall by 3.25 in. wide. The beveled black base is 5.25 in. round at the bottom of a 3 in. tall pedestal base that attaches to the film reel that forms the integral foot of the metal statue. Sculptor George Stanley (who also fashioned the famous Muse Fountain at the Hollywood Bowl) sculpted Cedric Gibbons' original design in clay and Sachin Smith cast the statuette in 92.5 percent tin and 7.5 percent copper and then gold-plated it. The original Oscar mold was cast in 1928 at the C.W. Shumway & Sons Foundry in Batavia, Illinois. Since 1983, Oscars are fabricated each year in Chicago by Illinois manufacturer R.S. Owens & Company. At the back, a 1.5 x .75 in. engraved plaque reads, "Academy of Motion Picture Arts and Sciences First Award 1944". Exhibiting only minor age, no pitting or tarnishing. One of the finest examples of this instantly recognizable and world-famous prize and one of extremely few Oscars ever made available to the public. In vintage fine condition. **\$20,000 - \$30,000**



**916. Cornel Wilde "Aladdin" coat from *A Thousand and One Nights*.** (Columbia, 1945) Vintage original ankle-length period topcoat constructed of long black wool sleeves, faux black fleece body and skirt, short standing collar, with flourishes of red swirl embroidered applique piping throughout the body and on the collar, and red and gold bouillon braid. Ornamented with brass tack studs throughout, and with fabric over boning shoulder shields and a gold cord tie closure at the neck. Hook and eye front closure. Upper interior lined in quilted black satin, lower lined in pewter satin. Retaining 2-Western Costume bias labels with 1-handwritten "Russian Cornell Wilde". Exhibiting age and wear, with some applique loosening, and minor tears to the interior lining. In vintage good condition. **\$400 - \$600**



**917. Gilda oversized press book.** (Columbia, 1946) Vintage original 32-page 13 x 19.50 in. large size press book has an 11.50 x 17 in. insert that is double sided. Book also has a loose-bound 16 page advertising booklet featuring posters, lobby cards, etc. Main book has flaps on inside front cover and first page showing actress Rita Hayworth in a black gown. Each flap has a different pose. Book has several different features including fashion, advertising, articles and reviews. Exhibiting age, handling, use and wear. Front and back covers have some chipping to edges and surface marring which have been amateurly repaired with black marker. Cover also has horizontal fold crease through middle. In vintage fair to good condition. **\$200 - \$300**



**918. John Wayne "Duke Fergus" jacket and vest from *Flame of the Barbary Coast*.** (Republic Pictures, 1945) Vintage original (2) costume pieces including (1) single-breasted gray wool coat with 1-chest pocket and 2-hip flap pockets, four button front closure, and lined in brown silk and (1) vest with taupe wool front panels and olive cotton back panels, notched collar, 2-front pockets, six button front closure, self-cinching side belts, and lined in golden cotton cloth. Jacket retains internal Western Costume bias label inner right breast pocket with "John Wayne #1, No. 296, C-46", and Western Costume inkstamp on inside sleeve. Vest retains internal WCC bias label with "John Wayne, Chest 45", and Western Costume inkstamp on interior lining. Vest exhibits repairs and damage to the lining and back affecting wool panels. Both exhibit production use, wear, handling and age. In production-used vintage good to very good condition. *Provenance:* Heritage Auctions: The Personal Property of John Wayne Signature Auction, Los Angeles, Auction #7045, October 2011, Lot# 44210. **\$3,000 - \$5,000**



**919. Cathy Downs' annotated shooting script and ephemera for *My Darling Clementine*.** (1946) Vintage original studio bound Final Draft 139-page script for John Ford's Western starring Henry Fonda as Wyatt Earp during the period leading up to the gunfight at the OK Corral. Includes (2) photos, 2-pages of typed productions notes detailing location instructions on what clothing to bring, setting camp rules (NO LIQUOR), and other various rules, regulations and How To's, (1) small page of handwritten shot dates, and (2) newspaper clippings. Exhibiting signs of age, wear and handling, water damage, toning, foxing, and edge wear. In vintage fair to good condition. **\$600 - \$800**



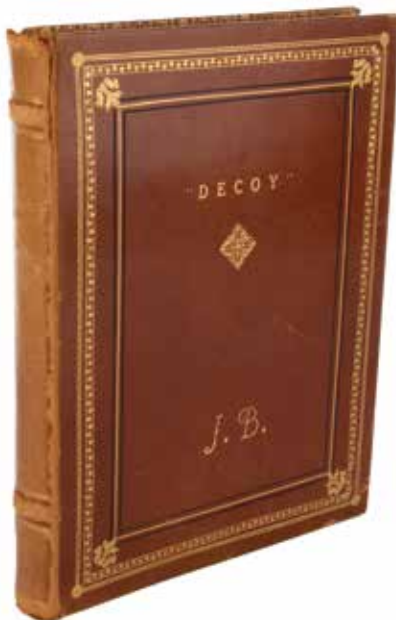




**920. The Marx Brothers lobby card for *A Night in Casablanca*.** (United Artists, 1946) Vintage original color 11 x 14 in. lobby card. Featuring Groucho, Chico, and Harpo at the bar. Exhibiting moderate toning to borders, corner pinholes, small chip to bottom border, and light staining at left and bottom. In vintage good condition. **\$400 - \$600**



**921. *Badman's Territory* original western scene title artwork.** (RKO, 1946) Vintage original title background painting accomplished in pencil and gouache on 30 x 24.25 in. composited, textured artists' board, extended with an affixed additional 2.75 in. wide strip. Unsigned. Exhibiting age, heavy border soiling, and bumped corners. In vintage very good condition. **\$200 - \$300**



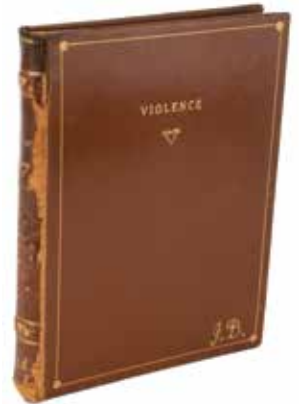
**922. Jack Bernhard's personal *Decoy* book bound presentation script by Ned Young.** (Monogram Pictures, 1946) Vintage original studio bookbound 110-page presentation script in red leatherette with gold gilt embossed "Decoy" and "J.B." on the recto cover, dated April 18th, 1946, with (30+) 8 x 10 in. gelatin silver glossy single-weight production stills from the film tipped to pages. Directed by Jack Bernhard, the film stars Jean Gillie, Edward Norris, Robert Armstrong, Herbert Rudley, and Sheldon Leonard. Exhibiting scuffing, cracking, rubbing, and chipping to leatherette spine and cover, with edge toning to pages. In vintage good to very good condition. **\$200 - \$300**



**923. Cecil B. DeMille premier book for *Unconquered*.** (Paramount, 1947) Vintage original large (18+) page spiral bound 17.5 x 13 in. movie premiere book. Containing production information and with 20+ production photographs tipped to pages. Also includes ephemera with 1-invitation signed by Cecil B. DeMille, Gary Cooper, Hedda Hopper, and other faded or illegible, 1-ticket to the event, 1-event booklet for "The Unconquered Ball" sponsored by The Women's Auxiliary of the Pittsburgh Opera and 1-silver cardstock "Reserved for Winners of the Unconquered Spirit Contest" 16 x 10 in. sign signed by the winners. Cover detached but present. In vintage good condition. **\$600 - \$800**



**924. Jack Bernhard's personal *Violence* book bound presentation script by Stanley Rubin and Louis Lantz.** (Monogram Pictures, 1946) Vintage original studio book bound 103-multicolor page presentation script bound in red leatherette with gold gilt embossed "Violence" and "J.B." on the recto cover, dated November 14th, 1946, with (25+) 8 x 10 in. and 4.75 x 3.75 in. gelatin silver glossy single-weight production stills from the film tipped to pages. Exhibiting scuffing, cracking, rubbing, separation and chipping to leatherette spine and cover, with edge toning, and some brittleness to pages. In vintage good to very condition. **\$200 - \$300**



**925. Alfred Hitchcock *Final Shooting Script* for *The Parade Case*.** (Vanguard, 1947) Vintage original studio bound and bradded 174-multicolor revision page "Final Shooting Script". The first 4-pages constitute scenes added after the screenplay was initially finished. First page numbered "154" and dated, "December 10th, 1946." Exhibiting production handling, age, minor soiling, corner and edge wear. In vintage very good condition. **\$300 - \$500**



**926. Twentieth Century Fox monumental hero Royal scepter prop from *Suez*, *Son of Fury*, *The Black Swan*, and others.** (TCF, 1930s-40s) Vintage original 57 x 10 in. Royal scepter prop set piece constructed of ornate cast resin staff with a large cup at the top and with grooved patterns overall and expertly studio painted gold. The staff is topped by a regal metal crown-shaped shrine with "globus cruciger" or orb and cross at the pinnacle. The entire crown of the prop is embellished with cast gold metal ornaments and encrusted with faux gems and pearls. Accompanied by 2-brass metal U-stands with padded crux to support the scepter without scratching the surface. Screen used in *Suez* (1938), *Son of Fury: The Story of Benjamin Blake* (1942), *The Black Swan* (1942), and numerous others. Exhibiting age and production use. In vintage very good to fine condition. Provenance: From noted Hollywood collector Michael Shaw. **\$5,000 - \$7,000**



**927. Melvyn Douglas "Brice Chamberlain" jacket from *The Sea of Grass*.** (MGM, 1947) Vintage original check tweed wool topcoat with notched lapel, 2-hip flap pockets and 1-chest slash pocket, with pewter ribbon piping on lapel, sleeve cuffs, pockets and hems, lined in dove grey satin. Retaining the internal Metro-Goldwyn-Mayer bias label handwritten "M. D. Douglas". Jacket worn in sequence where Douglas dances with Katharine Hepburn. Exhibiting age, production wear, interior lining exhibits staining and some separation at seams. In vintage very good condition. **\$400 - \$600**



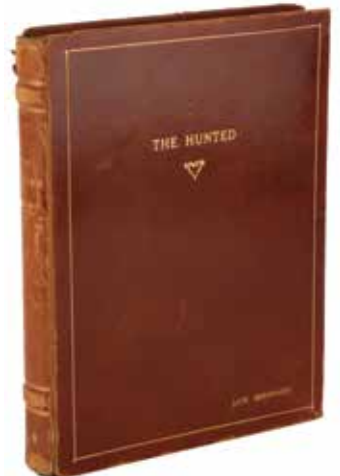
**929. John Rodney "Col. William 'Bill' Brickley" Military Jacket from 1948's *Fighter Squadron*.** (Warner Bros., 1948)

Vintage original green wool jacket with peaked collar, 2-chest flap pockets, 2-hip flap pockets, embroidered blue backed sun patch affixed to the left shoulder, 9-various military themed pins, gold metal eagle buttons, green piping on cuffs, button front closure, partially lined in green satin with 2-inner chest pockets, and (1) matching green wool belt with gold metal buckle. Retains internal Warner Bros. bias label handwritten, "5-14-48, 705, John Rodney, 2752, 1801, U.S.A. Off Air-Force". Very light production wear and use. In vintage very good to fine condition. **\$300 - \$500**



**930. Jack Bernhard's personal *The Hunted* book bound presentation script by Steven Fisher.** (Allied Artists, 1948)

Vintage original studio book bound 103-multicolor revision page presentation script in red leatherette with gold gilt embossed "The Hunted" and "Jack Bernhard" on the recto cover, dated March 26th, 1947, with (50+) 8 x 10 in. gelatin silver glossy single-weight production stills from the film tipped to pages. Also includes (1) Western Union telegram from Steve Fisher to Jack, "From here on it's up to you, baby. Best of luck for the "Laura" of 1947 with something plus added "Steve Fisher". Exhibiting scuffing, cracking, rubbing, separation and chipping to leatherette spine and cover, with edge toning to pages. In vintage good to very good condition. **\$200 - \$300**



**928. Academy Award nomination certificate awarded to Universal Studios for *Snow Capers*.** (Universal, 1948) Vintage original Academy Award nomination certificate for *Snow Capers*, a documentary short subject about winter sports in the Rocky Mountains. Measuring 10 x 11.75 in. Signed by Academy president Jean Hersholt, with gold embossed seal in lower left recto corner. Center fold, otherwise in good condition. **\$200 - \$300**





**Elia Kazan's *Gentleman's Agreement* was Hollywood's first major attack on anti-Semitism. Kazan once said that the film was saying to the audience: "You are an average American and you are anti-Semitic. Anti-Semitism is in you." This film changed many people's ideas about the treatment of Jews. *Gentleman's Agreement* brought the fundamental issue of anti-Semitism to the screen for the first time and started a wave of Hollywood films confronting racism and social issues, ultimately leading to *Schindler's List*.**

**931. Best Picture Academy Award - *Gentleman's Agreement*.** (TCF, 1947) 20th Century Fox Studios head Darryl F. Zanuck was determined to make this film version of Laura Z. Hobson's bestselling novel after being refused membership to the Los Angeles Country Club, because it was incorrectly assumed that Zanuck was Jewish. When filming was announced, Jewish film executives including Samuel Goldwyn beseeched him not to go ahead with the project, fearing it would not sit well or "stir up trouble". The Hays Code was in full swing and principle enforcer Joseph Breen had been known to express some anti-Semitic views. To compound concerns, the character of divorcee "Kathy Lacy" (Dorothy McGuire) could offend the National Legion of Decency. But the film was made and earned 8 Oscar nominations, winning 3: "Best Director" for Elia Kazan, "Best Supporting Actress" for Celeste Holm, and this trophy for "Best Picture". *Gentlemen's Agreement* was among Fox's highest grossing films of 1947. In the entertainment industry and the world over, the "Oscar" statuette is indisputably the most treasured and iconic symbol of the filmmaker's accomplishment and the public's romance with Hollywood glamour and movies. This vintage male statuette stands 13.25 in. tall with the cast metal, gold-plated figure measuring 10.25 in. tall by 3.25 in. wide. The beveled black base is 5 in. round at the bottom of a 3 in. tall pedestal base that attaches to the film reel that forms the integral foot of the metal statue. Sculptor George Stanley (who also fashioned the famous Muse Fountain at the Hollywood Bowl) sculpted Cedric Gibbons' original design in clay and Sachin Smith cast the statuette in 92.5 percent tin and 7.5 percent copper and then gold-plated it. The original Oscar mold was cast in 1928 at the C.W. Shumway & Sons Foundry in Batavia, Illinois. Since 1983, Oscars are fabricated each year in Chicago by Illinois manufacturer R.S. Owens & Company. One of the finest examples of this instantly recognizable and world-famous prize and one of extremely few Oscars ever made available to the public. Exhibiting chipping and 3 in. dent to the bottom edge of the base. In vintage good condition. **\$150,000 - \$200,000**



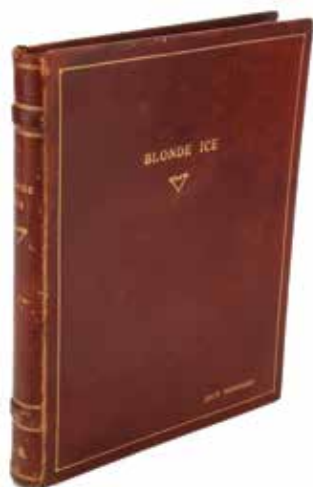
**932. J. Carrol Naish “Chico” jacket and pants from *The Kissing Bandit*.** (MGM, 1948) Brown suede western jacket heavily accented with silver and gray twisted cord and small silver metal beads. MGM internal bias label handwritten, “DBL”. Matching pants with button front closure. MGM bias label handwritten, “J. C. NAISH”. Both exhibit wear and discoloration along collar and neckline. Provenance: 1970 MGM Auction. Accompanied by the original receipt misidentifying the costume as Robert Taylor’s. **\$200 - \$300**



**935. Katharine Hepburn “Amanda Bonner” robe by Walter Plunkett for *Adam’s Rib*.** (MGM, 1949) Vintage original voluminous open-front crème silk damask robe with shawl collar, chest pleats, cuffed long sleeves, partially self lined interior with integral underarm guards. Retains internal bias label typed, “14 57-6251 K. Hepburn”. Robe is highly visible in this witty battle of the sexes, in which Hepburn plays a lawyer defending her client “Doris Attinger” (Judy Holliday) against her husband, a lawyer for the plaintiff, “Adam Bonner” (Spencer Tracy). Exhibiting production wear, use, handling and age, with some loose seams and minor moth damage. In production-used vintage very good condition. **\$3,000 - \$5,000**



**933. *Unfaithfully Yours* “Revised Final” script by Preston Sturges.** (TCF, 1948) Vintage original studio-bound and bradded 154-multicolor page “Revised Final” draft of the screwball black comedy written and directed by Preston Sturges. With “Twentieth Century-Fox Film Corporation” and “Feb. 10, 1948” on the cover. Cover exhibits production wear, age and handling, with edge tears, soft corners, and creasing. In vintage good to very good condition. **\$200 - \$300**



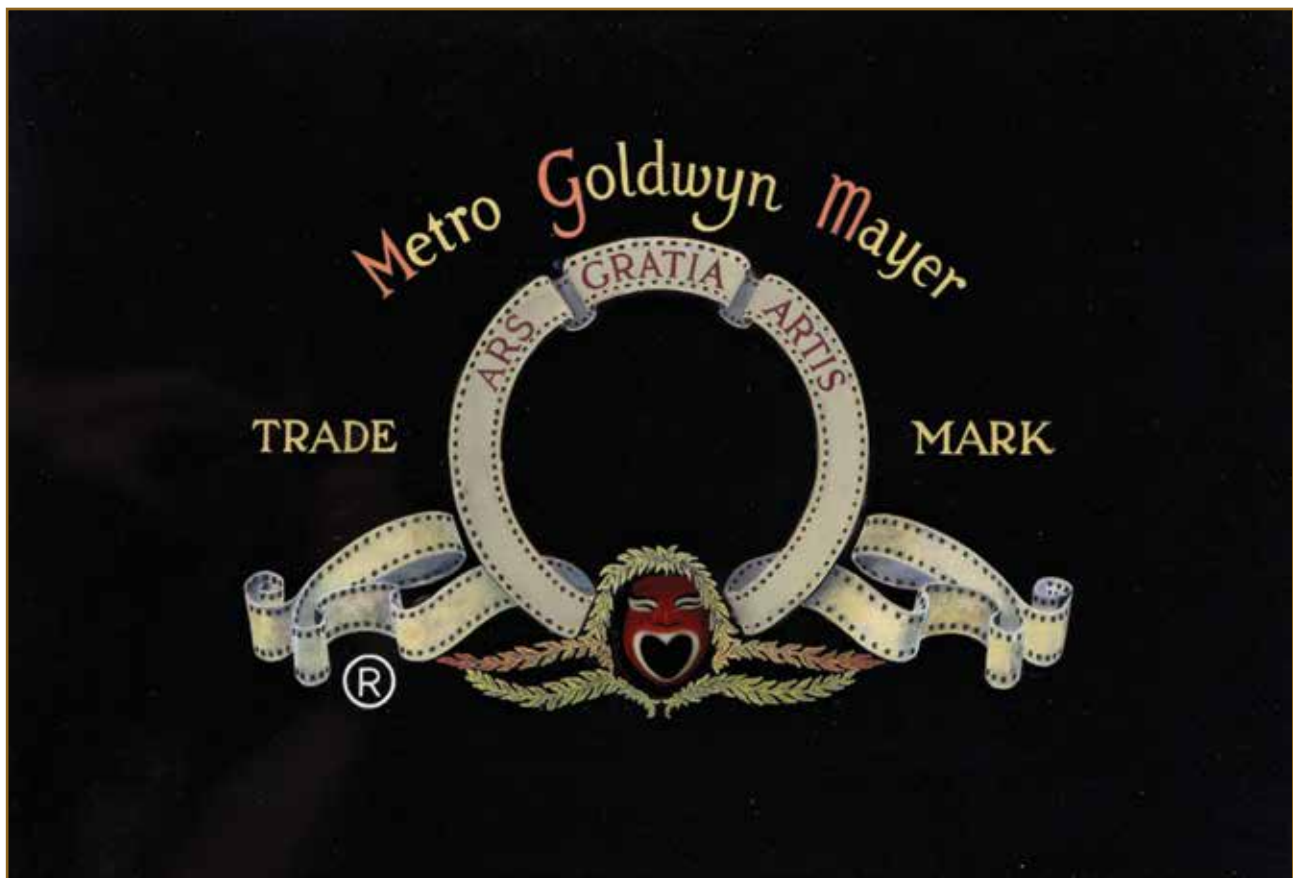
**934. Jack Bernhard’s personal *Blonde Ice* presentation script by Kenneth Game from the novel by Whitman Chambers and directed by Jack Bernhard.** (Film Classics, 1948) Vintage original presentation 113-page script specially bound in red leatherette with gold gilt embossed “Jack Bernhard” on the front cover and “JB” on the spine. Including (40+) 8 x 10 in. gelatin silver glossy single-weight production stills from the film tipped to pages. Exhibiting scuffing, cracking, and chipping to leatherette spine and cover, with moderate edge toning to pages. Contents in vintage very good to fine condition. **\$200 - \$300**



**936. Gail Russell “Cissy Lathrop” costume from *The Great Dan Patch*.** (United Artists, 1949) Vintage original (2) piece beige wool period skirt suit including (1) jacket with tailored bodice, long sleeves, short collar and scalloped hook and eye front closure, lined in tan silk, and (1) matching floor-length flared skirt lined in tan cotton, with hook and eye back closure. Jacket retains the internal Western Costume Co. bias label with the first third of the label missing, and illegible handwriting. Skirt retains internal Western Costume Co. bias label, and 1-handwritten Western Costume Co. “Wendy Jacquama” from a subsequent stage production. Also retains Western Costume Co. barcode sticker. Jacket exhibits unhemmed cuffs and loose lining in sleeves. Skirt exhibits light wear and age. In overall good condition. **\$300 - \$500**







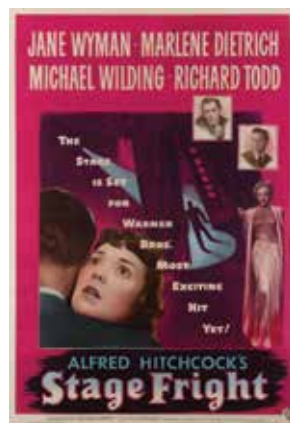
**937. MGM early signature title art.** (1920s–1930s) Vintage original early title card accomplished in enamel on approx. 17 x 11.25 in. board with openings cut out of the “Ars Gratia Artis” frame and the laurel at the bottom of the frame for a 3-D in which the mascot lion could be projected as with a matte painting, and a theater mask below it. A print of the theater mask has been added for display. Unexamined out of frame. In vintage fine condition. **\$6,000 - \$8,000**



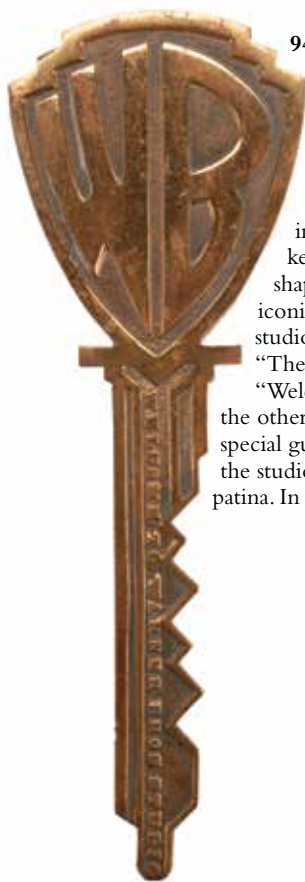
**938. Mary Martin custom compact and scotch bottle gifts for Broadway castmates on *South Pacific*.** (ca. 1950s) Vintage original (2) cast gifts including (1) custom brushed gold metal 3.15 x 3.15 in. slim compact featuring a bas relief portrait cameo of Mary Martin, along with engraved “To CJL, XMAS 1950, Mary Martin” on the cover. Maker’s mark, “Wadsworth”, on the interior with a mirror, and a loose silver name card reading, “Miss Loughran” and (1) empty 11.75 x 3 in. bottle of Martin’s V.V.O. brand scotch whisky featuring a custom label with “MARY” and her portrait, affixed to the bottle. Overall in good to fine condition. **\$300 - \$500**



**939. *Lovely to Look At* original opening title art.** (MGM, 1952) Vintage original title card from the opening credits of the film accomplished in beaded red paint on a 20 x 13.75 in. artists’ leaf. Features a ribbon and musical notes and clef printed in the upper corner. With Copyright paste up elements and some adhesive residue where paste up elements are missing. Exhibiting soiling, staining, even toning, corner loss, creases and general wear. Retaining adhesive remnants to verso. In vintage good condition. **\$400 - \$600**



**940. *Stage Fright* 1-sheet poster.** (Warner Bros., 1950) Vintage original 27 x 41 in. 1-sheet poster for the Hitchcock thriller with special appearance by Marlene Dietrich. Linen-backed with retouching to original folds and moderate airbrushing to fuchsia areas. Now presents in good to very good condition. **\$200 - \$300**



**941. Warner Bros. presentation key to the studio.**

(ca. 1950s)

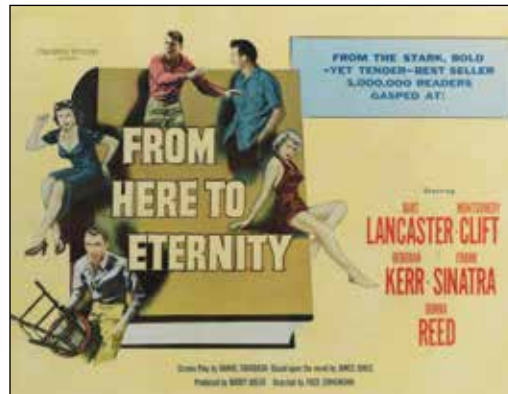
Consisting of a cast brass 11 x 4 in. presentation key to Warner Bros. Studios. The shield-shaped bow of the key features raised iconic "WB" letters synonymous with the studio. The key blade reads, in raised letters, "The Largest in the World" on one side and "Welcome to the Warner Bros Studio", on the other. Keys like this one were presented to special guests, celebrities, and dignitaries visiting the studio. Exhibiting expected age, wear and patina. In vintage fine condition. **\$600 - \$800**



**943. Fred Astaire "Tom Bowen" suit from *Royal Wedding*.** (MGM, 1951) Vintage original (3) piece yellow wool suit including (1) double-breasted jacket with peaked lapel, 1-chest pocket, 2-hip pockets, genuine mother of pearl button front closure and yellow satin lining and (2) pairs of matching pleated pants with button front and hook and eye closure, cuffed hems, 2-hip pockets, and side cinching self belts. All retain internal MGM bias labels handwritten, "Fred Astaire, 1502-7762-30-31". Exhibiting age, production wear, use, soiling and handling. In vintage very good condition. **\$2,000 - \$3,000**

**942. Roy Rogers custom oversize photograph and saddle decanter charm gifted to music producer Snuff Garrett.**

(ca. 1950s) Vintage original 11 x 14 in. gelatin silver photograph of Roy, featuring photographer stamp on the verso "This photograph is priceless - please credit Tom G. Murray". Includes (1) solid copper approx. 2 x 3 in. saddle ornament decanter chain, similar to one seen in the photograph on Roy's tie. These personal mementoes were gifted by Roy to his closest industry friends, this one to music producer Snuff Garrett. Photo exhibiting age and handling, with minor edge wear and blue ink spotting. Saddle exhibits expected patina. Overall in vintage very good to fine condition. **\$300 - \$500**



**944. From Here to Eternity half-sheet poster.** (Columbia, 1953) Vintage original 22 x 28 in. half sheet poster for the Best Picture Oscar-winning WWII romance. Moderate retouching to blank borders and throughout. Now presents in vintage good condition. **\$200 - \$300**



**945. James Stewart "Tom Jeffords" hat from *Broken Arrow*.** (TCF, 1950) Vintage original signature character taupe felt Brooks brand cowboy hat with open crown, beige ribbon brim-binding around the base of the crown. Two embossed labels on interior brown leather band read "Brooks, California" and "H.A. Mark of Quality". On the verso of the band is written, "J. Stewart". The hat is highly visible throughout the movie, rarely leaving Stewart's head. The hat was awarded by the production to a lucky 1st prize winner of a promotional contest of the time. Includes (2) editions of *Picture Show* magazine, with 1-featuring an ad for the "Star Souvenirs for a Postcard" contest and rules of entry and 1-featuring mention of the winner, "J. E. King". Includes a photo of Mr. King wearing his prize in 1950. With the exception of *Broken Arrow*, Stewart wore the same hat in all of his Westerns from *Winchester '73* (1950) to *Two Rode Together* (1961) Exhibiting production wear. In vintage very good condition. Accompanied by paperwork from the contest winner's estate. **\$4,000 - \$6,000**

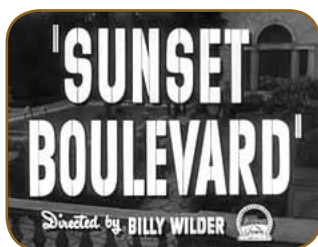




**946. Gloria Swanson "Norma Desmond" silk embroidered Asian evening jacket from *Sunset Boulevard*.** (Paramount, 1950) Academy award winning costume designer Edith Head created this form-fitting, embroidered silk evening jacket for Gloria Swanson as the former silent movie queen Norma Desmond. The jacket features an elegant Asian flower motif embroidered in silver and gold on black, and is cinched at the waist with slightly flared peplum. Completely lined in lightweight yellow silk, the jacket has an integral Paramount label sewn into the collar which is handwritten "Gloria Swanson". Swanson wears this jacket in the film's key scene where Norma is intently watching actual silent footage of herself (from director Erich Von Stroheim's real-life silent Swanson vehicle *Queen Kelly*). When the camera pauses on a close-up of her face, she jumps up from her seat, leaps into the midst of the projector's blinding light, and with her left arm raised, defiantly declares "we didn't need dialogue, we had faces!" William Holden is also in the shot, along with a brilliant shaft of light illuminating Gloria's face and featuring an exquisite full-frontal view of this magnificent jacket. This film received eleven Academy Award nominations, including Swanson as Best Actress, and won three. Original garments from this film are quite rare, and this wonderful jacket, designed by Edith Head and worn by Swanson in one of her most accomplished roles, is especially desirable. Provenance: Profiles in History Hollywood Auction No.18, Lot 19, March 31st, 2004. **\$12,000 - \$15,000**

**947. Gloria Swanson "Best Actress in a Dramatic Role" Golden Globe award for *Sunset Boulevard*.** (Paramount, 1950) This trophy was awarded to actress Gloria Swanson for *Sunset Boulevard* in 1950. The Golden Globe Award trophy is bestowed by members of the Hollywood Foreign Press Association in recognition of excellence in film and television. The trophy stands 8.5 in. tall and 3.25 in. wide at base. Consisting of a gold plated globe wrapped in a strip of film, set atop a tiered pedestal with the HFPA initials. The gold trophy top is attached to an amber marble column with a three-tiered footed base with felted bottom. The engraved plaque affixed to the front reads, "To Gloria Swanson for the best dramatic performance of 1950 by an actress, *Sunset Boulevard*, Hollywood Foreign Correspondents Association." Globe exhibits age, pitting, tarnish, and some plate loss. Base exhibits general wear, age, soiling and some corner chipping. Overall, in vintage good condition. **\$15,000 - \$20,000**





**948. Hans Dreier Academy Award for Best Art Direction, Black-and-White - *Sunset Boulevard*.** (Paramount, 1950) Set designer Hans Dreier was awarded this Oscar for his nuanced capturing of the ostentatious glamour of Hollywood of the era and particularly for the overripe, past-its-prime decadence of "Norma Desmond's" (Gloria Swanson) home in this classic noir film. Dreier began his career in the silent era of filmmaking, first in Germany

in 1919 with UFA Films, before relocating to Hollywood to work at Paramount Pictures in 1923. In that period, Dreier was also commissioned by movie stars like Mae West to design the interiors of their homes. In addition to his Oscar for "Art Direction (Black and White)" for *Sunset Boulevard*, he'd won Academy Awards for "Best Art Direction (Color)" for *Frenchman's Creek* (1944) and *Samson and Delilah* (1950). Over the course of his career, Dreier would work on close to 500 films and be nominated for Academy Awards no less than 23 times. In the entertainment industry and the world over, the "Oscar" statuette is indisputably the most treasured and iconic symbol of the filmmaker's accomplishment and the public's romance with Hollywood glamour and movies. This vintage male statuette stands 13.25 in. tall with the cast metal, gold-plated figure measuring 10.25 in. tall by 3.25 in. wide. The beveled black base is 5.25 in. round at the bottom of a 3 in. tall pedestal base that attaches to the film reel that forms the integral foot of the metal statue. Sculptor George Stanley (who also fashioned the famous Muse Fountain at the Hollywood Bowl) sculpted Cedric Gibbons' original design in clay and Sachin Smith cast the statuette in 92.5 percent tin and 7.5 percent copper and then gold-plated it. The original Oscar mold was cast in 1928 at the C.W. Shumway & Sons Foundry in Batavia, Illinois. Since 1983, Oscars are fabricated each year in Chicago by Illinois manufacturer R.S. Owens & Company. The brass plaque affixed to the base of this Oscar is engraved, "Academy First Award, Hans Dreier and John Meehan, Black-and-White Art Direction 'Sunset Boulevard'". Exhibiting age, handling, some surface pitting to plating and base and expected patina. One of the finest examples of this instantly recognizable and world-famous prize and one of extremely few Oscars ever made available to the public. In vintage very good condition. This item is located in Switzerland and special shipping arrangements will apply. **\$150,000 - \$250,000**







**949. Fred Astaire "Tom Bowen" military uniform from *Royal Wedding*.** (MGM, 1951) Vintage original (2) piece grey wool suit including (1) double-breasted jacket with notched lapel, 2-hip flap pockets, front button closure and with grey satin interior lining and (1) matching pair of pants with button front and hook and eye closure, integral stirrups, and 2-hip pockets. Jacket with gold metal buttons, with red wool and gold ribbon accents to collar, and cuffs. Pants have gold ribbon accent down the sides of both legs and retain internal Metro-Goldwyn-Mayer internal bias label with handwritten text in blue ink, "Fred Astaire - 1502 7530 3031". Exhibiting production wear, handling very few moth holes, and soiling to inside waistband. In vintage very good condition. **\$2,000 - \$3,000**



**951. Fred Astaire "Charlie Hill" suit from *The Belle of New York*.** (MGM, 1952) Vintage original (2) piece brown wool suit including (1) single-breasted jacket with notched lapel, 1-chest pocket, 2-hip flap pockets and 1-faux ticket pocket, black grosgrain ribbon piping on edges, 1-button front closure, with brown satin lining and (1) matching pair of pants with button front and hook and eye closure. Pants retain internal Metro-Goldwyn-Mayer bias label handwritten, "Fred Astaire - 1545 8659 30 3192". Exhibiting production wear, handling and soiling to inside waistband. In vintage very good to fine condition. **\$2,000 - \$3,000**



**950. Bette Davis "Joyce Ramsey" dress designed by Edith Head for *Payment on Demand*.** (RKO, 1951) Vintage original strapless gown with a chocolate brown velvet bodice with stylized bow-like sweetheart neckline, velvet waistband accent, integral corseting, hook and eye and snap back closure, and voluminous floor length integral skirt of mocha chiffon with gold plaid print with orange silk underskirt. Dress is highly visible for several minutes near the end of the film when Davis' character meets "Anthony Tunliffe" played by John Sutton. Exhibiting production-wear and handling, chiffon has 3 in. seam separation from bodice and few small tears, underskirt intact. In production-used vintage good condition. Comes with a COA. **\$2,000 - \$3,000**



**952. *The Greatest Show on Earth* (6) studio acetate recordings.**

(Paramount, 1952) Vintage original (6) 10 in. acetate records in original paper sleeves with pencil notation and with grease pencil notation



on the discs themselves including "Finale" (long version), "Finale" (short version), "Band Alone First Recording". Some sleeves are water damaged and torn. All discs exhibiting minor wear, age, light scratching. In vintage very good to fine condition. **\$300 - \$500**

**953. Oscar Nomination plaque for "Best Production" for *Ivanhoe*.**

(MGM, 1952) Vintage original Academy of Motion Picture Arts and Sciences nomination plaque for "Best Production", presented to MGM for *Ivanhoe*. This prestigious official document comes signed by the Academy president and secretary of the time. With a gold seal and ribbon at the lower left corner. The Certificate is laminated on a 12 x 13.25 in. wooden perma-plaque with gold border and hardware on the verso for hanging. Exhibiting light scratches on the face. In very good condition. **\$600 - \$800**







**954. Tarzan's Savage Fury (13) original pages containing 85+ storyboard panels.** (RKO, 1952) Collection of 85+ storyboard panels accomplished in pencil, watercolor and gouache on (13) 20 x 15 in. artists' boards all featuring dramatic scenes of jungles, animals and characters including "Tarzan" from throughout the film. Generated under the Art Director Walter E. Keller. Pencil notation and scene captions throughout. Exhibiting production use, age, light soiling, some breached punch holes, and minor soft corners. In production-used very good to fine condition. **\$800 - \$1,200**



**955. John DeCuir (6) original production art pieces from The Robe.** (1953) Vintage original collection of (6) exquisite art concepts accomplished in pencil and watercolor on artists' board affixed to larger white boards. Highly detailed, lightly handled, exhibiting only minor production wear and handling. White boards exhibit some foxing, soft corners and some edge creasing. Art boards measure 12.25 x 9.25 in. White boards measure 14 x 9.25 in. In vintage very good to fine condition. **\$400 - \$600**

**956. Starlets of the 1950s (6) paper doll sets including Elizabeth Taylor, Debbie Reynolds, Annette Funicello and more.** (ca. 1950s)

Collection of (6) vintage original paper doll folios, each with 2-approx. 9.5 x 3 in. die cut cardboard dolls and paper-clothing ranges from colorful, breezy casual wear to glamorous gowns. Includes (1) Annette [Funicello] with 3-dolls, (1) Janet Leigh with 2-dolls, (1) Elizabeth Taylor with 2-dolls, (1) Debbie Reynolds with 2-dolls, (1) Patience and Prudence with 2-dolls, and (1) loose Mary Hartline cardboard doll. Exhibiting signs of age and handling, some tears, creasing, paper loss and surface marring. Some handmade paper clothing included. In vintage good to very good condition. **\$200 - \$300**



**957. Rita Hayworth "Sadie" Second Revised Final Draft script for Miss Sadie Thompson.** (Columbia, 1953)

Vintage original studio bound and bradded 127-multicolor revision page Second Revised Final Draft screenplay written by Harry Kleiner and dated March 20, 1953 on the cover. Exhibiting production handling, use and wear. In production-used vintage good to very good condition. **\$200 - \$300**



**958. Janet Leigh original artwork for "Janet Leigh Cutouts and Coloring 2 Books in 1" coloring book.** (Merrill Co. Publishers, 1953) Vintage original (2) artworks accomplished in gouache and pencil on 16 x 24 in. artists' boards, mounted together into 37.75 x 30 in. archival mat for display. "Camera-ready" art was created for front and back covers of the "Janet Leigh Cutouts and Coloring 2 Books in 1" by noted pin-up illustrator Freeman Elliott who studied under Gil Elvgren, and was responsible for some of the finest cheesecake art of the 1950s. Accompanied by the resulting published 56-pages book in full-color cardstock cover. Paintings retain their original publisher credit tags on margin and the book remains unpunched and uncolored, with only tiny chips at corners. All in in vintage very good condition. **\$1,500 - \$2,500**







**959. Eleanor Parker "Ann Mercedes" costume from *Valley of the Kings*.** (MGM, 1954) Vintage original (3) piece heavy ivory silk costume including (1) floor length skirt with integral waist stays, zipper back and hook and eye closure, and back pleated dart from mid-length down, (1) matching collarless, fitted long sleeve bolero-style jacket with stylized capelet, snap front closure, and (1) coordinating golden silk cummerbund-style belt. All pieces retain stapled orange paper MGM launderer's tags. Jacket is missing part of the snap closure. Exhibiting light production wear, use and handling. In vintage good to very good condition. **\$600 - \$800**

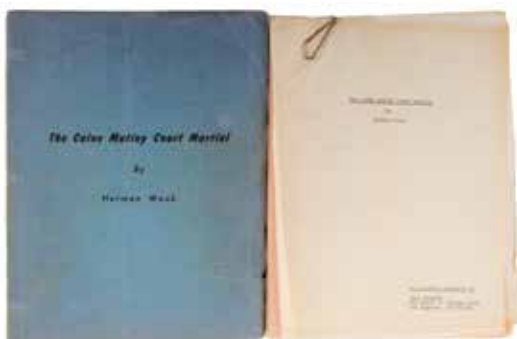


**962. Dan O'Herlihy "Lord Derry" doublet from *The Virgin Queen*.** (TCF, 1955)

Vintage original period doublet with short sleeves, constructed of red square corded silk standing collar and dickie panel, mocha leather front placket, chocolate brown side panels, and period crème and brown shoulder guards, ornamental leather hoops at the waist, with hook and eye front closure, and lined in mocha silk. Retaining the internal Western Costume bias label typed "Dan O'Hearlihy [sic]" and retaining Western Costume barcode sticker. Exhibiting production wear, age, staining, and some brittleness to leather components. In vintage fair to good condition. **\$300 - \$500**

**960. Charles Laughton script for the original Broadway production of *The Caine Mutiny Court Martial* and a shooting script for the 1955 live television production.**

(1954/CBS - 1955) Vintage original (2) scripts for the classic story written by Herman Wouk. Including (1) 100+page original stage script bound in a blue cover for the hit Broadway play directed by Laughton. Signed on the cover "For Paul [illegible]" (presumably for producer Paul Gregory). Together with (1) 113-page multicolor revision page script for the 1955 live television production with Lloyd Nolan and Robert Gist repeating their stage roles as "Queeg" and "Lt. Keefer". Both scripts exhibit production wear and handling, age, edge wear, tears and light toning. Overall in vintage good to very good condition. **\$200 - \$300**



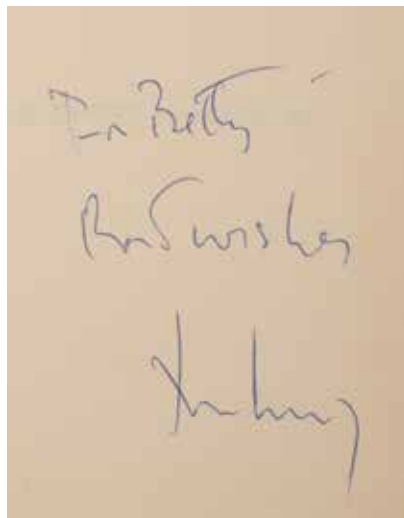
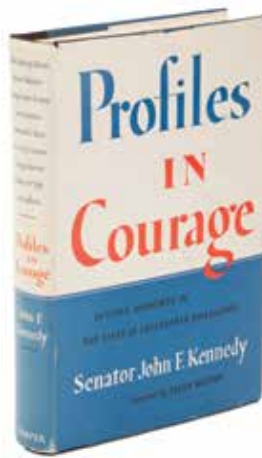
**961. *To Catch a Thief* half-sheet poster.**

(Paramount, 1955) Vintage original 22 x 28 in. half-sheet poster for the Alfred Hitchcock romantic thriller. Exhibiting a vertical crease at the right edge of the image, along with scattered pinholes, a small tear to the upper right border, and light wrinkling to bottom border. In vintage good condition. **\$300 - \$500**



**963. *To Catch a Thief* 1-sheet poster.** (Paramount, 1955) Vintage original 27 x 41 in. 1-sheet poster. Linen-backed and exhibiting only a trace of retouching at folds and fold junctions. One of the finest examples of this important Hitchcock poster that we have ever seen. In vintage very fine condition. **\$800 - \$1,200**





**964. Profiles in Courage 1st Edition inscribed and signed by John F. Kennedy.** (1956) Vintage original hardcover 266-page Pulitzer Prize-winning book written by John F. Kennedy as junior Senator from Massachusetts. Published by New York: Harper & Brothers, Publishers, the book served as a clarion call to every American. The inspiring accounts of eight heroic acts by American patriots inspired the public to recall the courage that progress requires. Now, more than a half-century later, the book remains a classic and a relevant testament to the national spirit that celebrates the most noble of human virtues. Kennedy relates these heroisms to sketches of American politicians who have risked their careers for principle. "A man does what he must", Kennedy wrote, "in spite of personal consequences, in spite of obstacles and dangers and pressures—and that is the basis of all human morality". Signed by Kennedy on the first page, "For Betty- Best wishes, John Kennedy". Exhibiting mild signs of age, wear and light handling. Retaining the original dust jacket exhibiting some wear. In vintage very good condition. **\$1,000 - \$1,500**

**965. Audie Murphy personal monogrammed Western silver buckle and belt.**

(ca. 1930s-1940s) Vintage original Phelps-Terkel brand 36 in. black leather belt with 2.5 x 1.5 in. gold plate silver belt buckle featuring a filigree design, and affixed silver embellishments of, "AM", "32", a Shriner's symbol of a scimitar through a horseshoe, and a Masonic double-headed eagle applied. Retains manufacturer's stamps on belt verso including, "Saddle leather 1284". Exhibiting age, wear, handling and use, light scoring to leather. In vintage good to very good condition. **\$400 - \$600**



**968. Ride A Crooked Trail starring Audie Murphy original title artwork.** (Universal, 1958) Vintage original production painting accomplished in pencil and gouache on 32 x 22 in. textured heavy artists board. Unsigned. Exhibiting age, minor soiling, edge wear, bumped corners. In vintage very good condition. **\$300 - \$500**

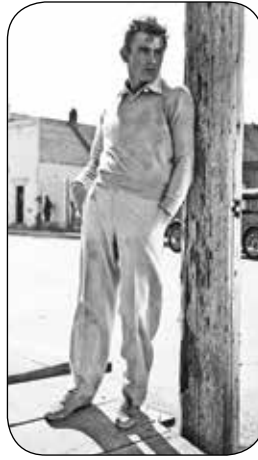


**966. Audie Murphy personal Military Order of the Ardennes, Grand Cross of Homage for the Battle of the Bulge.** (ca. 1980s) Vintage original bronze and enamel 4.75 x 2.5 in. medal on a 13 in. multi-color striped ribbon. Presented posthumously to Murphy for his valiant efforts in the Battle of the Bulge. Audie Murphy was best known for his courageous stand during the Colmar offensive, which eventually drove the Germans from their last foothold on French soil. On June 2, 1945, Lt. Gen. Alexander Patch, commanding general of the Seventh Army, presented Lieutenant Murphy with the Medal of Honor. The official citation reads in part: "For an hour the Germans tried every available weapon to eliminate Lieutenant Murphy, but he continued to hold his position.... His directing of artillery fire wiped out many of the enemy; he killed or wounded about 50. Lieutenant Murphy's indomitable courage and his refusal to give an inch of ground saved his company from possible encirclement and destruction and enabled it to hold the woods, which had been the enemy's objective." The medal exhibits light handling. In vintage very good to fine condition. **\$800 - \$1,200**



**967. Audie Murphy (8) personal items.** (ca. 1950s-1971) Collection of vintage original personal items belonging to Audie, including (2) color photos of Audie, a small 3.75 x 2.5 in. portrait and a larger framed 8 x 10 in. of the same photo, (1) metal spice rack with 2-Lawry's spices with custom printed labels reading "Pam and Audie", (1) gold filled 1.65 x 1.8 in. Bulova pocket watch (untested), (1) monogrammed filigree 12k gold 1.9 x .9 in. money clip with "Audie" engraved on the front and "Erin 1969" on the back, (1) gold metal key pendant with decorative bow monogrammed "ALM", (1) Veterans of Foreign Wars pin, (1) pin from "Military Order of the World Wars" Fraternity with "Audie L. Murphy" in gold. All exhibiting age, wear from use, age and handling. Overall in vintage good to very good condition. **\$300 - \$500**





**969. Mister Roberts cast-signed blown glass fishing float including James Cagney, Henry Fonda and others.** (Warner Bros., 1955) Vintage original green blown glass ball fishing float with signatures by castmembers using a process of dipping the ball in wax, having actors scratch their names into the wax and then immersing the ball in acid to make the signatures permanent. Finally, the etched names were dyed in multi-colors. Ball is etched with the title, "Mister Roberts, Don + Marlys Midway, 1954" for the couple who received the interesting wrap gift. Signatures include James Cagney, Henry Fonda, Jack Lemmon, Harry Carey, Ward Bond, Phil Carey, William Powell, John Ford, Bob Roark, Ken Curtis, and "Tiger" (Tige Andrews). Approx. 4.5 in. round. Minor wear. In vintage fine condition. **\$1,000 - \$1,500**

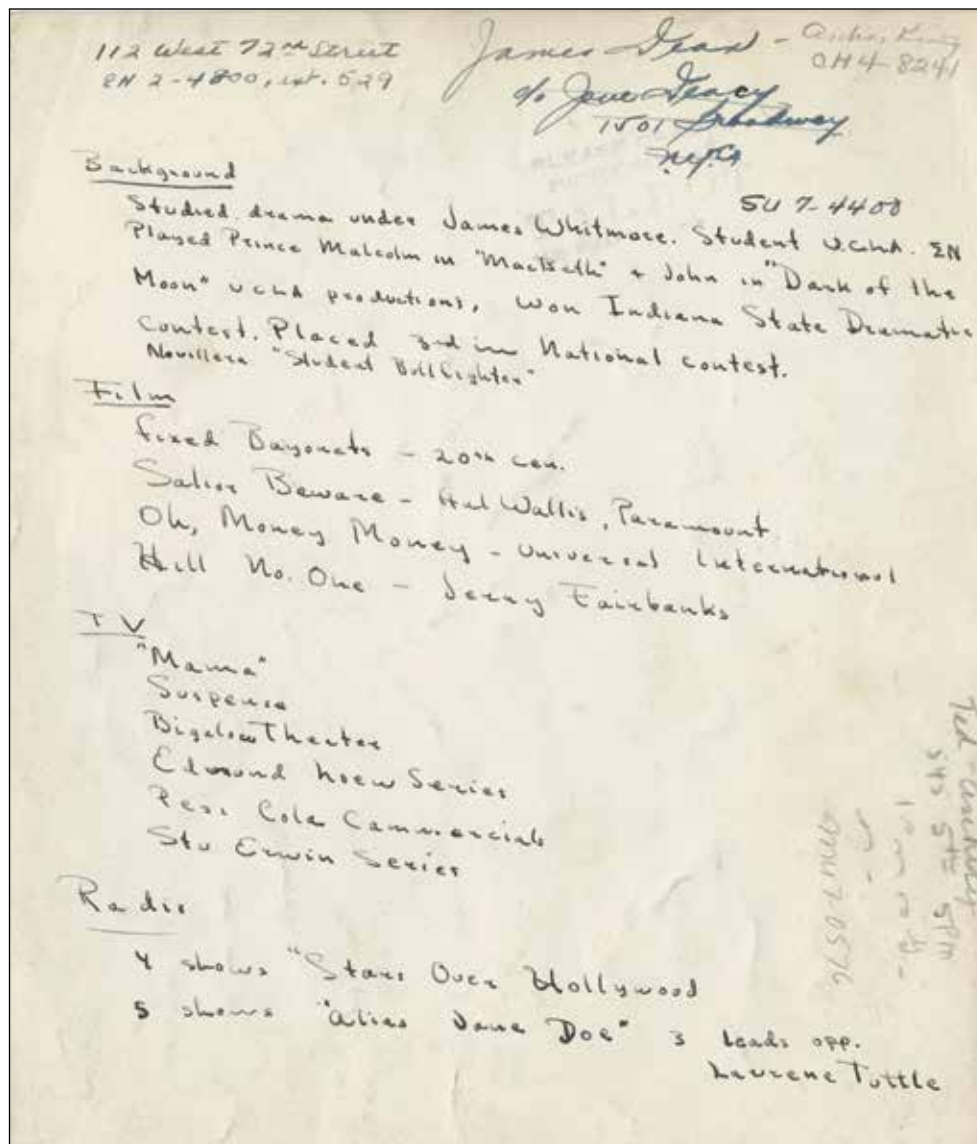


**970. 20th Century-Fox Cinemascope original end title art.** (ca. 1950s) Vintage original title card accomplished in hand painted acrylic on 27.25 x 17.25 in. glass pane visible through 31.5 x 21.5 in. mat. Exhibiting age, some paint chipping and wear. Presented in a 33.25 x 23.75 in. shadowbox frame with hanging hardware ready for display. Blue fabric background. In vintage very good condition. **\$1,000 - \$1,500**

**972. James Dean "Cal Trask" pants from *East of Eden*.** (Warner Bros. 1955) Vintage original gray wool pants with blue pinstripe, 2-slash hip pockets, 2-slash rear pockets, 1-slash small front pocket, permanent creases in front and back, cuffed hems and button front closure and (1) matching self belt. Retaining internal Warner Bros. bias label handwritten, "5/21/54, Jim Dean, 3-6438, Pants Ddbled" and Warner Brothers studio inkstamps present. Pants are highly visible worn by Dean in key scenes. Exhibiting production-use, wear, handling and age. With minor moth holes. In production-used vintage very good condition. *Provenance:* Profiles in History, Auction 8, Lot# 106. **\$8,000 - \$12,000**



**971. James Dean (2) high school yearbooks from 1947 and 1949.** (1947-1949) Vintage original (2) hardbound yearbooks from James Dean's Fairmount High School in Fairmount, Indiana. Including (1) 40+ page *Our Times at FHS, 1947*, containing photos of Dean with the "F Club" of elite school athletes, basketball team and baseball team and (1) 40+ page *Black & Gold '49* containing photos of Dean with various sports teams, band, F Club, Thespian Society and the debate club. Books exhibit age and some wear. Overall in vintage very good condition. **\$3,000 - \$5,000**



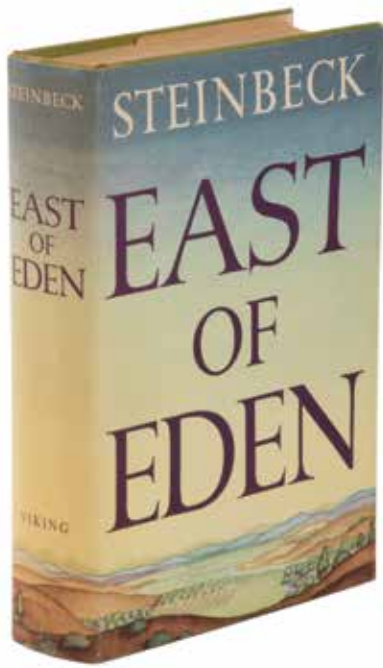
**973. Extraordinary James Dean handwritten acting resume written on the back of his headshot photograph.** (ca. 1952) In 1952, James Dean was just another Hollywood hopeful trying to break into the show biz big time. Though he had done TV commercials and had speaking roles in a few films, his job as a parking attendant at CBS Studios paid the bills. This humble, handwritten photo resume—the calling card of would-be actors to the present day—is an extremely rare artifact from the hustle and struggle that went into transforming a kid from Marion, Indiana into a worldwide icon. Consisting of a vintage original gelatin silver 8 x 10 in. single-weight glossy photograph by Talbot. Signed at lower right recto by the photographer and retaining credit stamp. On the back of the photograph, Dean has handwritten in black ink his broadcast media and film acting CV to date:

**Background** Studied drama under James Whitmore. Student UCLA . EN Played Prince Malcolm in "MacBeth" + John in "Dark of the Moon" UCLA productions, Won Indiana State Dramatic Contest. Placed 3<sup>rd</sup> in National Contest. Novillera "Student Bullfighter" **Film** Fixed Bayonets – 20<sup>th</sup> Cen. Sailor Beware – Hal Wallis, Paramount Oh, Money Money – Universal International Hill No. One – Jerry Fairbanks **TV** "Mama" Suspense Bigelow Theater Edmund Loew Series Pesi [sic] Cola Commercials [sic] Stu Erwin Series **Radio** 4 shows "Stars Over Hollywood" 5 shows "Alias Jane Doe" 3 leads opp. Laurene [sic] Tuttle In another hand, "112 West 72nd Street EN 2-4800, ext. 529", "James Dean c/o Jane Deacy [Dean's agent] 1501 Broadway, NYC", "Arche, King CH4-8241"

Never before offered for public sale, this is one of the largest pieces of sustained writing by Dean we've encountered, and arguably the most important early Dean photo extant. Light creasing to corners, most pronounced at upper right and general handling. Dean's writing remains bold, clean, and legible. Otherwise, in vintage good to very good condition. Comes with a PSA/DNA COA. **\$4,000 - \$6,000**







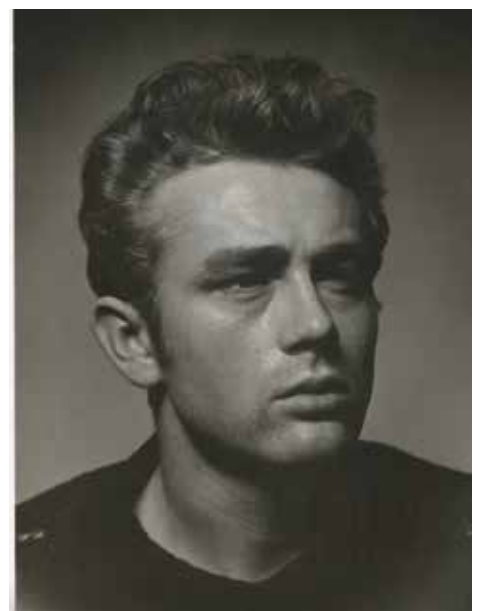
**974. John Steinbeck's *East of Eden* first edition signed by the cast of the classic film.** (Viking, 1952/Warner Bros., 1954) Viking, New York, 1952. Hardcover. First Edition, indicated by matching publication dates on the title and copyright pages and the statement "First published by The Viking Press in September 1952" on copyright page. Signed in ink on the blank front endpage by the director and principal cast. In neat pencil print, an unknown hand has written the character name next to each respective signature (except for Nick Dennis): *Elia Kazan* (Director), *Dick Davalos* (Aron), *James Dean* (Cal), *Julie Harris* (Abra), *Jo Van Fleet* (Kate), *Raymond Massey* (Adam), *Albert Decker* (Will), *Nick Dennis*, and *Burle Ives* (Sam). Of the three films in which James Dean played the male lead, *East of Eden* is the only one to have been released during his lifetime and the only one Dean viewed in its entirety. Both book and original dust jacket are in fine condition. Housed in a custom deep burgundy full morocco slipcase. **\$8,000 - \$12,000**



**975. James Dean (8) photographs.** (Various Studios, 1950s) Collection of (8) vintage original gelatin silver 4 x 5 in. to 8 x 10 in. photographs of James Dean, including candids of Dean's special interest in automobile racing, and a most unusual shot of a shirtless Dean playing his recorder, while sharing a barracks-like bedroom with Richard Davalos on location for *East of Eden*. Very good to fine condition. **\$300 - \$500**



**976. James Dean (2) candid photographs taking pictures on set by Floyd McCarty.** (Warner Bros., ca. 1955) Vintage original gelatin silver 8 x 10 in. single-weight glossy photographs by Floyd McCarty. Both retaining credit stamp on the verso. Depicting Dean at the top of a ladder taking pictures with a 35mm camera. Light corner wear. Otherwise, in very good condition. **\$200 - \$300**



**977. James Dean oversized portrait photograph by Roy Schatt from the Torn Sweater series for LIFE magazine.** (1954) Vintage original gelatin silver 10 x 13 in. double-weight glossy borderless photograph by Roy Schatt. Depicting a close-up of Dean gazing directly into the camera. Small crease to upper right corner. Otherwise in very good condition. **\$300 - \$500**

**978. James Dean oversized portrait photograph by Roy Schatt from the Torn Sweater series for LIFE magazine.** (1954) Vintage original gelatin silver 10 x 13.25 in. double-weight glossy borderless photograph by Roy Schatt. Depicting a head and shoulders portrait of Dean looking off into the distance as if lost in thought. Light edge wear and small stress line at lower right corner. In very good condition. **\$300 - \$500**



**979. James Dean oversized portrait photograph by Roy Schatt from the Torn Sweater series for *LIFE* magazine.** (1954) Vintage original gelatin silver 10.25 x 13.4 in. double-weight glossy borderless photograph by Roy Schatt. Featuring a striking headshot of Dean wearing a ribbed turtleneck sweater. Exhibiting creasing to left top and bottom edges, a spot of soiling at left not affecting the subject, and corner wear. In generally vintage good to very good condition. **\$300 - \$500**



**980. *Rebel Without a Cause* (22) set continuity photographs.** Warner Bros., 1955) Vintage gelatin silver 8 x 10 in. (22) set production continuity photographs. Featuring dressed and staged interior and exterior settings for the film. Including images of Griffith Observatory, Precinct Station, Jim's Home, Judy's Home, Plato's Mother's bedroom, the Deserted Mansion and more. Most images include chalkboard slates with scene information. Most photos are 3-hole punched for assembly in a keybook binder. All exhibiting production wear. In generally, vintage very good condition. **\$300 - \$500**

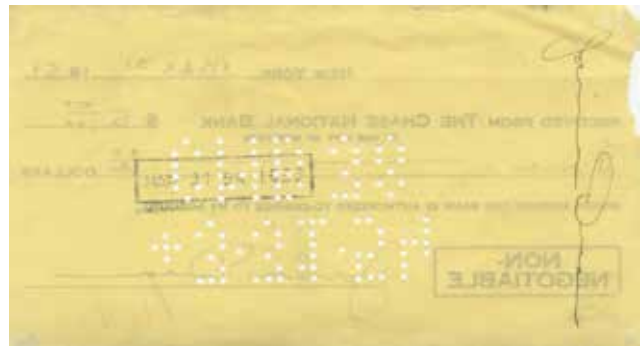
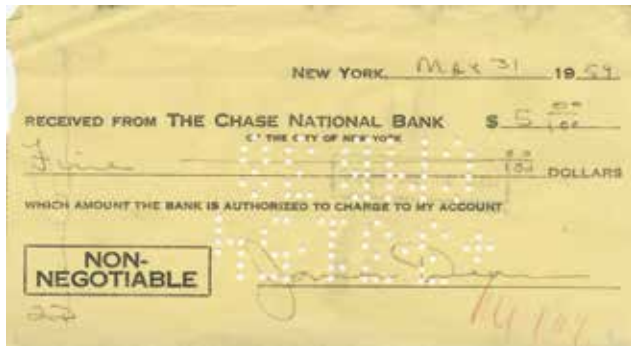


**981. James Dean (3) behind-the-scenes keybook photographs from *Rebel Without a Cause*.** (Warner Bros., 1955) Collection of (3) vintage original gelatin silver 8 x 10 in. double-weight glossy photographs with 3 x 4 in. exposures featuring Dean behind-the-scenes of the Nicholas Ray juvenile delinquency classic. All exhibit keybook punch holes in the top blank border Including (1) Dean at a turnstile, (1) in the Griffith Observatory, and (1) with Natalie Wood and feminized dad Jim Backus in a frilly apron. Light toning to borders. Otherwise in vintage very good condition. **\$200 - \$300**



**982. James Dean worn and weathered motorcycle boots.** (ca. 1950s) Mid-calf length engineer-style motorcycle boots constructed of dark brown leather with interior "Chippewa Shoe Co." manufacturer label. These boots were given to actor Michael Christian by fellow actor Meade Martin and are accompanied with no less than (4) signed personal statements from people who knew and worked with Dean and know these boots. Entrusted to newly-discovered star and prime time "Peyton Place" regular, Mr. Christian was fortunate enough to frequent and associate with many of the group who knew and worked with James Dean. One of them, talent agent Bob Diamond, remembers that he, Martin and Christian lived in the same apartment building in Los Angeles in the early 60s when Martin gave the Dean boots to Michael. Actor Perry Lopez, who knew Dean from early 1954 writes that he "remembers the boots as being like the ones Jimmy used to wear around town" and "like other actors, a lot of wardrobe went home... after the shoots... Jimmy was no exception, especially if the wardrobe had some meaning to him..." Actor James Westmoreland (known as Rad Fulton at the time), a friend of Dean, Martin and Christian through the years and a one-time Warner Brothers contract player who dated Natalie Wood, also remembers the boots and their association. Extremely pleased by the gift, Mr. Christian proceeded to wear the boots in many of his productions during the years, including the feature film *Where Angels Go Trouble Follows* and *Terror on the Beach*, a movie of the week for television. Marvin Paige, noted film archivist and casting agent, recalls that Mr. Christian wore the boots in Warner's *2000 Years Later* in 1967, and that he knew Meade, and had known Meade had given the boots to Michael. He further states that when Meade came to Hollywood in the 50s, he mingled with the new "young Hollywood crowd" of James Dean, Marlon Brando and Steve Rowland. The two instep straps with buckles were removed by Christian in the late 1960s and given to fans of James Dean, and, due to their extensive use, the boots have been re-soled numerous times. *Provenance:* Profiles in History Auction 6, June 26, 1999, Lot 116. **\$12,000 - \$15,000**





**983. James Dean twice-signed Chase National Bank withdrawal slip.** (1954) Vintage original 6.25 x 3.5 in. bank withdrawal slip for the amount of "\$5.00" dated May 31st, 1954, signed by Dean on the front and on the verso, less than a year before his fatal crash. Exhibiting age, handling, light creasing, and bank cancellation holes. In vintage very good condition. Accompanied by an LOA from R&R Enterprises. **\$1,000 - \$1,500**



**984. James Dean signed photograph.** (ca. 1950s) Vintage original 8 x 10 in. gelatin silver single-weight photograph consisting of a head-shot of Dean from his iconic role in *Rebel Without a Cause*. Signed "James Dean" bottom right recto. In vintage fine condition. **\$1,000 - \$2,000**



**986. James Dean personal leather boot.** (ca. 1950-1955) Vintage original black leather western-style left foot boot with low heel, leather sole, and interior web pull straps. Size "9", which is known to be Dean's size. This was one of Dean's personal well-worn boots originally given to his friend and fellow actor, Jack Simmons, who played the part of "Cookie" in *Rebel Without a Cause* alongside Dean. In the Paul Alexander Dean bio, *Boulevard of Broken Dreams*, there is a chapter dedicated to Simmons in which mention is made that Jack was in possession of this single Dean boot. The lining in the interior is loose, and the maker's name is illegible, although "Madison Avenue" can still be read, which coincides with Dean's Manhattan residence, where he lived while attending the Actor's Studio. Upon Simmons' death in October of 1994, this boot was part of his collection of Dean artifacts, which included photos, autographs, scripts and other ephemera associated with the late star, and was previously authenticated by the James Dean Foundation. Exhibiting age, wear, handling, some cracks, breaches and rubbing. In vintage fair to good condition. Comes with a COA. **\$2,000 - \$3,000**



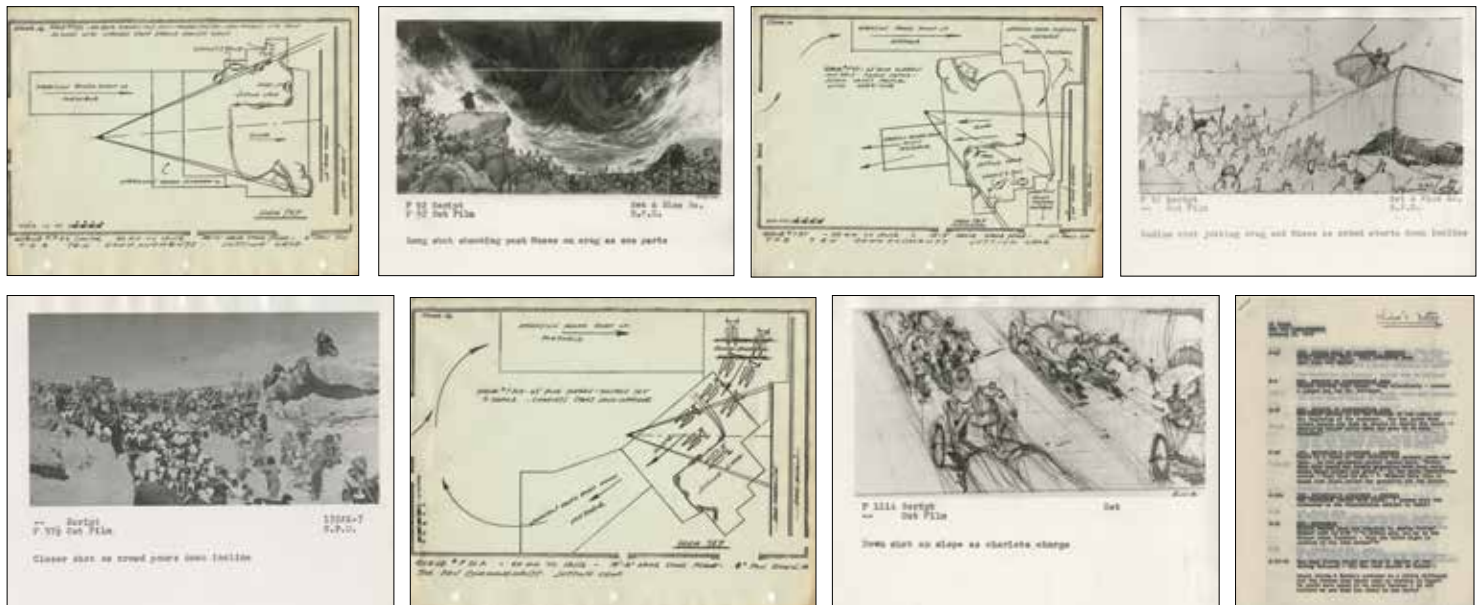
**985. Rebel Without a Cause (9) photographs.** (Warner Bros., 1955) Collection of (9) vintage original gelatin silver 8 x 10 in. photographs. Including 6-photos featuring Dean, 1-with Dennis Hopper. Exhibiting some pinholes, toning, handling, and general wear. In good to very good condition. **\$200 - \$300**



**987. *Giant* original opening title art.** (ca. 1950's) Vintage original large title art accomplished in hand painted acrylic on a 32 x 22 in. glass pane. Image measures 18 x 6 in. This is the screen used title at the opening of the Elia Kazan epic starring James Dean, Elizabeth Taylor, and Rock Hudson. Exhibiting age, some paint loss not affecting legibility. In vintage very good condition. **\$1,000 - \$1,500**



**988. *The Searchers* original brick title art background with replica John Wayne title art.** (Warner Bros., 1956) Vintage original title card accomplished in hand painted gouache on a 33 x 19.25 in. artists' board, visible through 39.5 x 26.5 in. mat. With replica title printed on acetate for display. Presented in a 41 x 28 in. frame with hanging hardware ready for display. In vintage very good to fine condition. **\$800 - \$1,200**



**989. Production Manager Frank Caffey comprehensive (5000+) piece production archive for *The Ten Commandments*.** (Paramount, 1956) Vintage original massive archive of production materials housed in (4) large bins of 100+ file folders containing 4000+ pages including: **Bin 1** - 30+ File Folders (2,000+ pages of material) including 1-DeMille Conference Room Notes, 1- Daily Production Reports, 1-Egypt Shooting schedules, 1-Studio-bradged 300+page file copy shooting script stamped "259" dated, 1 March 1955 on the cover page, Several folders marked, "Don Robb Telegrams from Egypt" containing 100+ original and facsimile telegrams between Robb and Egypt, 1-Travel Logs, and 1-Location Survey Notes; **Bin 2** - 70+ File Folders (2,000+ pages of material) including 1-Dance and Music, Makeup and Wigs, Wardrobe, Characters, 1-Actor Contracts and Start Dates including a Charlton Heston letter of agreement, individual character folders for "Ramses II" (Yul Brynner), "Joshua" (John Derek), "Lilia" (Debra Paget), "Moses / Prince / Slave / Exodus, and Mt. Nebo" (Charlton Heston), "Bithia" (Nina Foch), "Miriam" (Olive Deering), all containing black and white photos of costume sketches by John Jensen and also secondary characters like "First High Priest", "Semite Woman", "Frail Old Woman", "Little Girl", etc., 200+ page location pages, each featuring a photocopy image of actual locations. 1-folder of production photographs of costume tests and production images of Heston, including 25+ 4 x 5 in. costume, hair and makeup photos; **Bin 3** - 30+ File Folders (2,000+ pages of material) including 1-Publicity, 1-"Egyptian Snake", 1-folder of "Personal Injury Reports" involving dancers and extras hurt doing scenes on rocks and in the heat, twisting ankles and fainting. 1-Financial Breakdowns, 1-Helicopters, 1-folder of producer Henry Wilcoxon's Notes with (40+ memos), 1-DeMille Notes file includes a 2-page document dated October 7, 1954 containing a transcript of Cecil B. DeMille's remarks at an Egyptian government reception; **Bin 4** - 3-File Folders and 1,000+ loose pages of material including 1-file folder labeled "Daily call sheets" containing printed budget and production requirement paperwork, 1-folder marked "Action prop animals" containing production paperwork and photographs of indigenous livestock and other animals, i.e.: Oxen, cows, birds, camels, etc., 2- vintage Paramount Pictures Corp. printed envelopes with the productions mailing address: "Pyramid Road, Giza". Also includes a significantly important assemblage of 100+ pages of the climactic Exodus and parting of the Red Sea sequence that includes including printed production sketches paired with corresponding live action photographic images and featuring printed Special Effects diagrams and schematics of camera placement to capture live action images that will accommodate post production compositing of the sea parting and ultimately swallowing up "Ramses" chariots in what was the most spectacular FX sequences audiences had ever witnessed up to that time. This archive of pages include the minutiae of making a rare Hollywood epic and contain an incredible amount of informative nuance and detail that highlights the hands-on involvement of the legendary DeMille in every aspect of filmmaking and the business of cinema. A monumental assemblage as massive as the cast of thousands of producers, actors, artists, craftspeople and extras, across the globe, employed to bring this remarkable story to life. Interested bidders are encouraged to view this archive by appointment at our office. **\$12,000 - \$15,000**





**990. The Ten Commandments Miniature Egyptian Chariot from the Red Sea sequence.** (Paramount, 1956) Vintage original model miniature functioning chariot constructed of bent wicker wood body, thatched woven side panels, a wicker wood hitching post, 2-wooden spoked 11 in. wheels, detailed with a spear sheath affixed to the right side of the chariot by leather ties. The entire model measures 47.25 x 26 x 16.75 in. Wheels are affixed to a wooden axle extending through the bottom of the chariot. The model is expertly studio detailed with the hallmark design and motif elements for which the classic epic film is famous. Model retains its balance and function and rolls evenly when pulled. A tuft of red fleece caps the coupling end of the hitching post. Used to force perspective in the iconic "parting of the Red Sea" sequence. Exhibiting production use, wear, age, rubbing and some paint loss. In overall production-used vintage very good condition. **\$8,000 - \$12,000**



**991. Nina Foch "Princess Bithiah" Egyptian crown from The Ten Commandments.** (Paramount, 1956) Vintage original hammered copper crown with rim and crosspiece decorated at the front with blue and red enameled discs and 2-figural animal heads at the front and relief trio for tapir heads on the back. Measuring 8 in. round. With adhesive and mesh remnants on the inner headband. The back has come detached, but can easily be stabilized or repaired. Exhibiting wear, age and vintage patina. In very good condition. **\$1,500 - \$2,500**

**992. Charlton Heston "Moses" statue and signed quotation from Heston's estate.** (ca. 1970s-1990s) Original custom made birthday trophy constructed of cast resin, acrylic and metal, featuring Heston as 9.75 x 4.75 in. "Moses" affixed to a 5 x 5 x 3.75 in. black acrylic base with gold metal plaque inscribed "Charlton Heston, Happy Birthday, Your Wichita Friends". Also includes (1) printed and framed quote by Heston from the Washington Post, signed in blue ink "Charlton Heston". Both exhibit light handling. In very good to fine condition. From the estate of Charlton Heston. **\$400 - \$600**





**993. The Ten Commandments precise replica iconic prop tablets gifted by Assistant Art Director Arnold Friberg.** (Paramount, 1956) Cecil B. DeMille's greatest film, and his last, has joined the pantheon of epic movies revered from generation to generation. These are painstakingly recreated 23 x 12 x 1 in. replica tablets "written by the finger of God." Constructed of cast resin compound, the "engraving" is in an early Canaanite script practiced in the late Bronze Age (c. 13th century B.C.), Moses' era. These exact replica tablets were gifted by assistant art director Arnold Friberg to former commissioner of the arts in the County of Los Angeles, Joyce Aimee, who produced the "DeMille Dynasty Exhibition" in 1987. Featuring the same sculpted chips, craters and dings as the original prop tablets, these must have been created from either the original molds, or from an original set of tablets from the production. The iconic tablets are the most important props identified with the DeMille biblical epic and beloved star Charlton Heston. In fine condition. **\$3,000 - \$5,000**



**997. Orson Welles 1950s-era personal director's chair.** (ca. 1950s) Vintage original 29 x 34 x 19 in. folding wooden director's chair used by legendary filmmaker Orson Welles. Retaining gray canvas seat, split in two, and matching 20 x 7.25 in. canvas chair back with "Orson Welles" stenciled in black and riveted to the wooden back posts. Exhibiting age, wear, stripped finish and material loss in areas, with canvas seat back worn from use and soiled from age. In overall vintage fair condition. Accompanied by a copy of the original LOA. *Provenance:* Christie's South Kensington, December 20, 1989, Lot 305. **\$2,000 - \$3,000**



**994. Marlon Brando personal Screen Actors Guild membership card.** (1956) Vintage original 3.5 x 2.5 in. brown paper SAG card belonging to Marlon Brando. With Brando's name typed at center left and identification number "33307A" at right. Ink stamped at upper right corner, "280". Lightly handled with a spot of discoloration at lower right. In vintage fine condition. **\$800 - \$1,200**



**995. Humphrey Bogart Revised Final Draft shooting script for *The Harder They Fall*.** (Columbia, 1956) Vintage original studio bound and bradded 141-multi-color revision page Revised Final Draft shooting script dated Oct. 12, 1955, written by Philip Yordan adapted from the 1947 Bud Schulberg novel. This was Bogie's final film. Exhibiting production wear, use, handling and age. In vintage very good condition. **\$200 - \$300**

**996. Original clapperboard from *A Face in the Crowd*.** (Warner Bros., 1957) Vintage original production used 14 x 11.25 in. wooden clapperboard with printed film title, scene, take, and sound, "Director: E. Kazan", "Cameraman: Straddling Reschser". Exhibiting signs of production use, with tape and chalk residue on the face. Clapper stick functional. In vintage good condition. **\$1,500 - \$2,500**



**998. Katharine Hepburn engraved paperweight presented to director Walter Lang after working on film *Desk Set*.** (1957) Vintage original sterling silver and 14k gold 7.5 x 2 in. paperclip shaped paperweight. Featuring "W.L." monogram in 14k gold. With letter of provenance stating that "This was a personal belonging of the film director which was given to him by Katharine Hepburn who played the main female role in the movie, *Bunny Watson*". Inscription on the verso of gold medallion reads "WALTER from Watson 8-10-59". Exhibiting age and handling. In vintage very good condition. **\$600 - \$800**





**999. Color by Technicolor original title art.** (ca. 1950s) Vintage original title card accomplished in handpainted cut paste up element on a 28.5 x 18.5 in. glass pane, visible through 31.5 x 21.75 in. mat. Exhibiting minor even toning, slight edge curling, fine crazing to paint. Presented in a 33.25 x 23.25 in. frame with hanging hardware ready for display. In vintage very good to fine condition. **\$1,000 - \$1,500**



**1000. Gigi original main title background illustration art.** (MGM, 1958) Vintage original painting accomplished in pencil and striking pastel gouache on 29.5 x 15 in. artists board visible through 33.5 x 23.25 in. mat. Exhibiting minor handling and age. Mat is easily removable, unexamined out of mat. In vintage fine to very fine condition. **\$1,000 - \$1,500**



**1001. The Barbarian and the Geisha original concept title art.** (TCF, 1958) Vintage original title art for opening credits of the John Huston and John Wayne collaboration. Accomplished in acrylic on a glass pane with 18 x 6.8 in. visible through 22 x 10.6 in. mat. Minor crazing to paint. Exhibiting production wear, light soiling and smudging. In vintage very good condition. **\$400 - \$600**



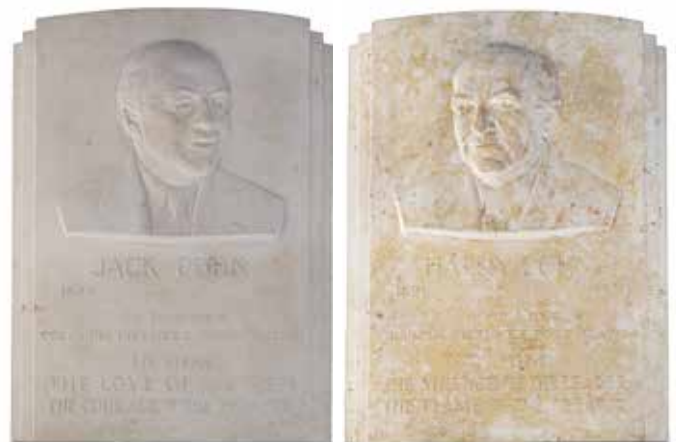
**1004. Columbia Studios founders Harry and Jack Cohn plaster castings for monumental commemorative plaques.** (1958) Vintage original (2) plaster castings used in the process of creating bronze plaques, both measuring approx. 24.75 x 35.5 x .75 in. with (1) bas relief portrait of Jack Cohn and (1) bas relief portrait of Harry Cohn. Both include birth and death dates, "Co-founder Columbia Pictures Corporation" and the quote, "In him, the love of all men, the courage of the pioneer", signed in the casting by the artist "J. Roberts 1958" beneath the portrait. Exhibiting handling, age and wear. In vintage very good condition. **\$1,200 - \$1,500**



**1002. Norman Mailer (42) original sketches for The Naked and the Dead.** (ca. 1955) Vintage original collection of (42) concept sketches for the film adaptation of *The Naked and the Dead* accomplished in pencil on paper, many signed by Mailer, 29-on St. Moritz Hotel letterhead. Included are (9) scenery sketches including views of the island from the invasion fleet, and (33) character sketches. For Cummings and Croft, Mailer includes sketches for both "inner" and "outer" appearance. Directed by Raoul Walsh and filmed in Panama, the screenplay attributed to the Sanders brothers adds a strip tease and action scenes to Mailer's original narrative. Made by RKO just before its demise, the film was released by Warner Brothers and was the last one Raoul Walsh directed for that studio. *Provenance:* The Estate of Charles Laughton and Elsa Lanchester. Lightly handled. In vintage fine condition. **\$1,500 - \$2,500**



**1003. The Diary of Anne Frank (2) production sketches.** (TCF, 1959) Vintage original set of (2) production designs accomplished in pencil ink and gouache on 14.5 x 7 in. artists' leaf tipped to 20 x 15 in. artists boards. With pencil notations below the art panels, and 3.5 x 2.25 in. tipped title card on each. Exhibiting age, water damage to backing board edges, soiling, art panels remain fresh and in vintage very good to fine condition. **\$1,500 - \$2,000**





**1005. Sammy Davis, Jr. "Sportin' Life" signature hounds tooth suit from *Porgy and Bess*.** (Columbia, 1959) Vintage original (2) piece black and white hounds tooth suit including (1) jacket with peaked lapel with black velvet upper, 2-hip flap pockets, 1-chest slash pocket, and with black piping on lower lapel and chest pocket, lined with rose silk and (1) pair matching pants with button front closure and cuffed hems. Both retain the internal Western Costume bias label typed, "Sammy Davis Jr." with WC ink stamp on interior pants waistband and jacket sleeve. Exhibiting minor wear. In vintage very good to fine condition. **\$1,000 - \$1,500**



**1006. Ben-Hur (30+) special oversize photographs.** (MGM, 1959) Collection of (30+) vintage original gelatin silver double-weight semi-gloss special full-bleed photographs ranging in size from 10.25 x 13 in. to 10.5 x 13.25 in. Matching the monumental scale of film, these "wide-screen" photos depict thrilling chariot race sequences, special character portraits, and memorable scenes from William Wyler's "Best Picture" Oscar-winning epic. Exhibiting surface loss to some, edge wear, and handling. Most in good to very good condition. **\$300 - \$500**



**1007. Ben-Hur chariot race storyboard by Edward C. Carfagno and William A. Horning.** (MGM, 1959) Vintage original production sketch accomplished in pencil and charcoal on 23.75 x 18.75 in. artists' vellum. Unsigned. Exhibiting minor production wear, age and minor soiling, and cracks and tears not affecting the artwork. In vintage very good to fine condition. **\$800 - \$1,200**



**1008. Jayne Mansfield personal gold lamé gown.** (ca. 1960) Vintage original bespoke floor-length gold lamé evening gown with draped bodice and waist detail, ruching on the back, two long integral streamers extending from each shoulder with 1-gilt metal leaf ornament on the left shoulder. Retaining the internal Ceil Chapman maker's bias label. Mansfield wore and was photographed in this gown at the 1960 Golden Globe Awards and in a series of photographs taken of the actress and her husband Mickey Hargitay at home at the Pink Palace in Beverly Hills that year by Allan Grant for *Life* Magazine. Chapman was a female designer who worked from the 1940s to '60s producing a range of day and evening dresses. She is perhaps best known today as a favorite designer of Marilyn Monroe. Exhibiting age, loose threads, fabric wear and slight tears and rubbing to the lamé, torn seams, and frayed hems. In vintage good condition. *Provenance:* Bonham's Auctions, Lights, Camera, Action! November 2016, Lot 735. **\$3,000 - \$5,000**



**1009. Cary Grant personal Japanese kimono.** (ca. 1950s-1980s) Vintage original floor-length kimono style patterned wool robe with 3/4 wide box sleeves, sewn down flat paneled lapel collar which extends below the waist, with 1-dark green crepe sash belt with white embroidery "188" design. Retains internal maker's label with Japanese characters. Originally from the personal collection of Cary Grant to benefit the Motion Picture Home, comes with a COA. Exhibiting light wear, some moth damage. In vintage very good condition. **\$400 - \$600**

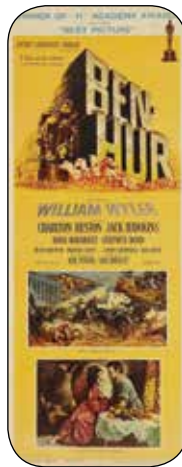




**1010. Ben-Hur studio commissioned oil painting of Charlton Heston as “Ben-Hur” in the legendary chariot race by Ben Stahl.** (MGM, 1959) Vintage original painting accomplished in oils on 57.25 x 33.25 in. stretched canvas. Stahl created 6-paintings for *Ben-Hur*, which are featured in the book of the film’s production entitled, *The Story of the Making of Ben-Hur* (Random House, NY: 1959). Depicting the epic scene with Ben-Hur and Massala (Stephen Boyd) locked in their dramatic, fateful chariot race. Signed by the artist in the lower right, “Stahl”. Inscribed along the lower left border, “© 1960 Metro-Goldwyn-Mayer Inc.” Housed in the original 64 x 44 in. frame. Exhibiting minor age and even toning. In vintage fine condition. **\$10,000 - \$15,000**



**1011. Ben-Hur studio commissioned *The Crucifixion* oil by Ben Stahl.** (MGM, 1959) Vintage original 39.25 x 35 in. framed painting accomplished in oil on stretched canvas. Signed by artist “Stahl” in lower right, and below that, “C-1960, Metro Goldwyn Mayer Inc.” One of the remarkably detailed studio commissioned promotional items created to celebrate this epic studio blockbuster. Painted with religious romantic style but with typical Hollywood theatrical flare. Stahl created 6-paintings for *Ben-Hur*, which are featured in the book of the film’s production entitled, *The Story of the Making of Ben-Hur* (Random House, NY: 1959). Signed by the artist in the lower right, “Stahl”. Inscribed along the lower left border, “© 1960 Metro-Goldwyn-Mayer Inc.” Housed in the original 56.5 x 44.25 in. frame. Exhibiting minor age and even toning. In vintage fine condition. **\$2,000 - \$3,000**



**1012. Charlton Heston “Ben-Hur” and Haya Harareet “Esther” oil painting by Ben Stahl.** (MGM, 1959) Vintage original painting accomplished in oils on 55.5 x 32.25 in. stretched canvas. Stahl created 6-paintings for *Ben-Hur*, which are featured in the book of the film’s production entitled, *The Story of the Making of Ben-Hur* (Random House, NY: 1959). Depicting the scene when Ben-Hur and Esther lament her imminent marriage. Signed by the artist in the lower right, “Stahl”. Inscribed along the lower left border, “© 1960 Metro-Goldwyn-Mayer Inc.” Housed in the original 56.5 x 44.25 in. frame. Exhibiting minor age and even toning. In vintage fine condition. **\$3,000 - \$5,000**



**1013. Hollywood studio personnel (6) entry pins and badges.** (ca. 1940s-50s) Vintage original (6) assorted studio entry passes and badges ranging in size from .05 x .04 in. to 3.5 x 3.5 in. Including (2) RKO pins, (1) Universal Films pin, (1) United Studios Inc. pin, (1) Warner Brothers ID button, and (1) Warner Bros. Pictures studio belonging to Emmett H. Zilles ID card. All exhibiting signs of age and use. In vintage good to very good condition. **\$600 - \$800**



**1014. Ford Model A model miniature from an unknown Shirley Temple film.** (ca. 1940s-50s) Vintage original 1930s Ford model miniature constructed of metalized cast resin and metal components and measuring 38 x 17.5 x 16 in. Featuring spoked metal wheels and axles painted in crème, plastic tires, clear plastic windshield and lamps and stamped embossed license plates "1A1931". Interior retains cast plastic seats and details including radio, ignition, dials on dash, steering wheel and stick shift. Retaining the Ford badge on the front grill and spare tire on the back. Retracted static convertible roof bundle above the back seat. All wheels rotate and front wheels also pivot. Exhibiting minor age and wear. In vintage very good condition. From the collection of Southern California hot rod legend, Stan Betz. **\$1,000 - \$1,500**



The following (27) items are from the collection of Southern California Hot Rod legend, Stan Betz. A fixture in the 1950s rod and custom culture, Betz first started punching louvers in hot rods and later added paint products to his enterprise, gaining the

reputation of being the best place to find the exact color – stock or custom. Due to his general proximity to the film studios, over the years Stanley acquired an extraordinary collection of filming miniatures used in motion pictures from Hollywood's Golden Age, including cars, trucks, buses, trains and watercraft that were used for special effects where using full-scale vehicles was either too impractical or expensive. Among the items in Betz's collection are a mechanical row boat used in *Moby Dick*, complete with motor-driven sailor puppets rowing the boat for distant shots, the mechanical steampunk "Professor Fate" submarine from *The Great Race*, Clark Gable's "Mike Brannan Special" racecar from *To Please a Lady*, a 10-foot P.T. boat from the 1965 John Wayne film directed by Otto Preminger, *In Harm's Way*, and even Robin Williams' 1963 Ford Thunderbird from *Flubber*. Rounding out the offering is a selection of Stan's hot rod memorabilia, including his personal vintage "Street Sweepers" car club jacket, checkered flag from L.A. area's now-defunct Lions Drag Strip, vintage trophies, Disney-themed enameled steel petroleum advertising signs, vintage Finn Haakon Frolich-sculpted plaster "Richfield Racer" that stood in front of a 1920s California Richfield Gas Station, hand-painted machined steel "Betz Speed & Color" shop sign, and much more.



**1015 WWII-era Mercedes limousine miniature from an unknown production.** (ca. 1940s-1950s) Vintage original 1940s Mercedes model miniature constructed of metalized cast resin and metal components and measuring 49 x 17 x 20 in. Featuring cast plastic tires with Mercedes hubcaps, rubber running boards, khaki canvas covered spare tire on the right, canvas and leather functional opening exterior trunk on the back, metal axles, aluminum bumpers, clear plastic windshield and lamps and stamped

embossed license plates. Interior retains cast resin seats covered in chocolate leather and details including radio, ignition, dials on dash, steering wheel and stick shift. All tires turn, front tires pivot. Mercedes insignia on the bonnet. Hinged doors open. 2-soft sculpture fabric and leather dressed posable miniature military figures with detailed accessories, measuring approx. 18 in. tall. Exhibiting minor paint chipping, age and some wear, brittleness to leather. In vintage very good to fine condition. From the collection of Southern California hot rod legend Stan Betz. **\$3,000 - \$5,000**



**1016. Warner Bros. promotional miniature train from Dodge City.** (Warner Bros., 1939) Consists of streamlined engine plus 4 cars constructed of steel and wood. Painted silver and black with block lettering on the side, "Warner Brothers Dodge City Special" (only the left side of the train is detailed) with "Warner Bros." painted in white on the bottom front of the engine. Created for the star-studded promotional tour for the Michael Curtiz-directed film starring Errol Flynn and Olivia de Havilland. End-to-end measures approx. 337 in. long x 10 in. wide x 12 in. tall. Exhibits expected deterioration from age to paint, moldings and detailing and is missing rectangular section at top of caboose. From the collection of Southern California hot rod legend Stan Betz. **\$3,000 - \$5,000**





**1017. Laurel and Hardy smashed car commemorative miniature display.** (ca. 1920s-1950s) Custom made crushed jalopy car with miniature auto expertly constructed of metal, cloth, wood and plastic components, 1-resin electrically wired 18.5 in. tall

lamp post with sockets and bulbs, and 1-wooden 8.5 in. tall signpost with "Laurel & Hardy" hand lettered in beige paint. All components mounted to an approx. 18 in. diameter base with faux asphalt overlay. Car is expertly distressed with torn cloth, bent, broken and rusted metal, and overall total destruction. Car retains electrical wiring, as does lamp post. Electronics untested. In vintage good to very good condition. From the collection of Southern California hot rod legend, Stan Betz. **\$600 - \$800**



**1018. Clark Gable's "Mike Brannon Special" miniature FX racecar from To Please a Lady.** (MGM, 1950) Vintage original 25 x 11.25 x 8.5 in. rolling, articulated model miniature racecar constructed of cast resin and composite materials built over a wooden substructure with cast metal exhaust pipe and other components including axles, spoked wheels and grill, shift stick, steering wheel, and gas cap. Amber clear plastic windshield. All 4-hard rubber tires are present and spin, with front wheels able to turn and pivot. Handwritten, "Mike Brannon Spl" on both sides of the chassis. Featuring a cast composite scale figure of Clark Gable as "Mike Brannon", replete with helmet and goggles, sitting on a padded leather integral seat back. Expertly studio finished in red paint with number "17" decal details applied. Exhibiting age, production wear, some minor rubbing of painted and decal elements. Overall in generally vintage very good condition. From the collection of Southern California hot rod legend, Stan Betz. **\$3,000 - \$5,000**



**1019. "Blue Crown" miniature FX racer from To Please a Lady.** (MGM, 1950) Vintage original 26.5 x 12 x 7.5 in. model miniature racecar constructed of cast resin and composite materials built over a wooden substructure with cast metal exhaust pipe and other components including axles, tooled aluminum wheels and grill, shift stick, steering wheel, and gas cap. Amber clear plastic windshield. All 4-hard rubber tires are present and spin, with front wheels able to turn and pivot. Expertly studio finished in powder blue paint with number "5" red decal details applied. Product badging decals on each side of the. Exhibiting age, production wear, some rubbing of painted and decal elements. The seat is missing from the cabin, leather remnants remain. Otherwise in vintage very good condition. From the collection of Southern California hot rod legend, Stan Betz. **\$1,500 - \$2,500**



**1020. Blue "Special" miniature FX racer from To Please a Lady.** (MGM, 1950) Vintage original 20.5 x 9 x 6 in. model miniature racecar constructed of cast resin and composite materials built over a wooden substructure with cast metal exhaust pipe and other components including axles, metal bumper rail, clear plastic dash, tooled aluminum wheels and grill, shift stick, steering wheel, and gas cap. All 4-hard rubber tires are present and spin, with front wheels able to turn and pivot. Leather seat back present but deteriorating. Expertly studio finished in blue paint with number "22" and "Special" paint details applied to both sides. Exhibiting age, production-wear, paint crazing and pitting, spot rust to metal components. In generally vintage good condition. From the collection of Southern California hot rod legend, Stan Betz. **\$1,000 - \$1,500**

**1021. Yellow miniature FX racer from *To Please a Lady*.** (MGM, 1950) Vintage original 26.5 x 12 x 7.5 in. model miniature racecar constructed of cast resin and composite materials built over a wooden substructure with cast metal exhaust pipe and other components including axles, tooled aluminum wheels and grill, shift stick, steering wheel, and gas cap. Amber clear plastic windshield. All 4-hard rubber tires are present and spin, with front wheels able to turn and pivot. Expertly studio finished in yellow paint with number "1" gold decal details applied. Product badging decals on each side of the chassis and large "Wynns Friction Proofing Oil" on front. Exhibiting age, production wear, very light rubbing of painted and decal elements. The seat is missing from the cabin, leather remnants remain, otherwise in generally vintage very good condition. From the collection of Southern California hot rod legend, Stan Betz. **\$1,500 - \$2,500**



**1022. P.T. boat filming miniature from *In Harm's Way*.** (Paramount, 1965) Impressive World War II-era P.T. filming miniature constructed of wood, metal and fiberglass components, measuring 120 in. long x 32 in. wide x 24 in. tall. From the collection of Southern California hot rod legend Stan Betz, who restored the piece years ago. Exhibits some cracks and chips in the paint and the steering wheel is detached. **\$3,000 - \$5,000**



**1023. Moby Dick mechanical articulating animatronic rowboat.** (Warner Bros., 1956) Vintage original mechanized black and grey model miniature rowboat made of cast fiberglass hull, wooden rail and measuring 64 x 21 x 15.5 in. (50.5 in. wide with oars extended). Containing 7-miniature sailor figures constructed of posable waist-up bodies, doll heads, hair and fabric costumes, affixed to seats above gear mechanisms with bike chain components. A motor is seated in the aft of the boat. Each sailor's hands are affixed to 23.5 in. carved wooden oar that rest on 6-metal u-shaped cleats on the ship's rail for the oars. An electric cord runs from the back of boat to a Minarik brand Motor Master 2000 series control box measuring 4.5 x 9 x 3 in. The ship is set upon a a fiberglass covered wooden board measuring 40 x 40 in. and painted to appear as the ocean. The boat exhibits age, production-use, wear, soiling and some deterioration of figural components. From the collection of Southern California hot rod legend, Stan Betz, who restored the piece and repainted the hull. Mechanics operational. In vintage very good condition. **\$4,000 - \$6,000**



**1024. The Wayward Bus model miniature bus.** (TCF, 1957) Vintage original filming model miniature bus constructed of plastic, metal and rubber components. With miniature polyfoam figures studio painted to appear as dressed passengers. Measuring approx. 19.5 x 8 x 9 in., the scale model is highly visible in scenes like the landslide, and the destruction of a bridge over raging waters. Expertly studio finished to perfectly match the life sized vehicle, and equipped with rotating rubber wheels and interior mechanics for operating and rolling. Mechanics untested. Exhibiting age, production use and wear. With some deterioration, rust, brittle rubber, dents, dings and missing parts. In vintage good condition. From the collection of Southern California hot rod legend, Stan Betz. **\$1,000 - \$1,500**







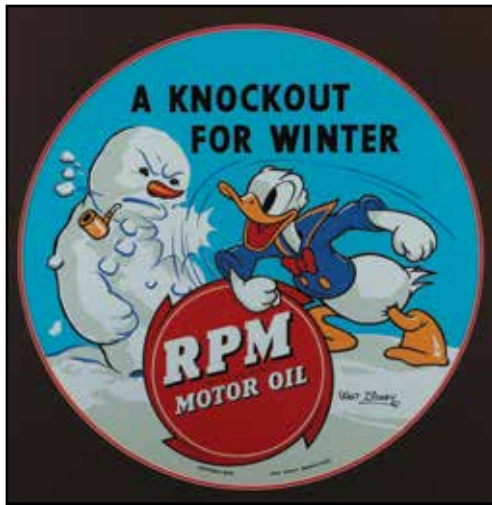
**1025. Jack Lemmon "Professor Fate" mechanical submarine miniature from *The Great Race*.** (Warner Bros. 1965) Vintage original large barrel-shaped functioning model miniature whimsical submarine measuring 54 x 33 x 40 in. Constructed of cast resin, metal components, painted wood, mixed media and panels made to appear as riveted steel. Hand lettered, "Professor Fate" in red on the body. With a wooden flagpole with black fabric flag with red painted "Fate". A corkscrew auger juts from the bow, and a telescoping periscope is at the top of the turret, which features with 4-clear plastic portholes. Outfitted with a fishtail rudder, propeller and a pair of 14 in. 2-pinwheel water paddles on each side of the sub. Embellished with a series of cogs and gears. Spectacularly detailed and ornamented. Expertly studio painted to appear as an otherworldly, but functional steam punk vehicle. A great example of the unforgettable fantasy technology and vehicles that are a hallmark of the classic comedy. Electronics tested and functioning, chain gear on port side is missing, front headlight isn't functioning. Exhibiting peeling paint, production-wear and age. In vintage good to very good condition. From the collection of Southern California hot rod legend, Stan Betz. **\$12,000 - \$15,000**



**1026. Robin Williams "Professor Brainard" 1963 Ford Thunderbird flying FX miniature from *Flubber!*** (Disney, 1997) Original maroon 40.5 x 16 x 12 in. model miniature constructed of fiberglass and vacuum formed body over tooled aluminum chassis, wood and cast resin substructure, with accurately chromed detail T-Bird badging, and polyfoam white-walled tires. Interior is also accurately detailed down to tiny radio dials. Complete with 2-posable silicone miniatures of "Dr. Reynolds" (Marsha Gay Hardin) and "Professor Brainard" (Williams), expertly studio painted and detailed to achieve striking likenesses. Headlights and tail lamps wired for illumination. Electronics untested. Exhibiting minor age and production wear. In very good to fine condition. From the collection of Southern California hot rod legend, Stan Betz. **\$3,000 - \$5,000**

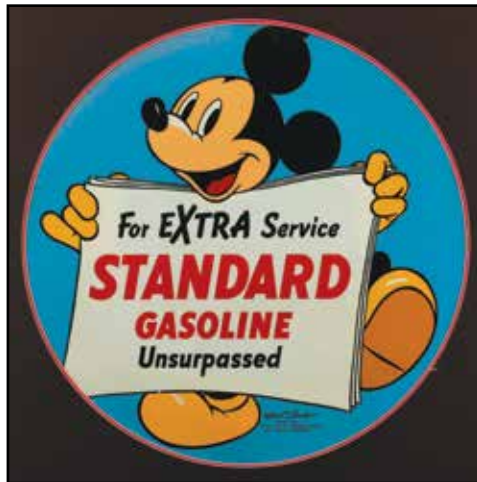
**1027. Donald Duck steel RPM Motor Oil sign.** (1940)

Vintage original rare Standard Oil Company porcelain enameled steel sign measuring 29 in. in diameter. Standard used Disney Characters in several high profile media campaigns from 1939-1946. The signs were used on Taxi Cabs for a few years until WWII when metals were used for the war effort. From the collection of Southern California hot rod legend, Stan Betz. **\$400 - \$600**



**1028. Mickey Mouse steel Standard Gasoline sign.** (1940)

Vintage original rare Standard Oil Company porcelain enameled steel sign measuring 29 in. in diameter. Standard used Disney Characters in several high profile media campaigns from 1939-1946. The signs were used on Taxi Cabs for a few years until WWII when metals were used for the war effort. Exhibiting age, wear and handling. In vintage good to very good condition. From the collection of Southern California hot rod legend, Stan Betz. **\$400 - \$600**



**1030. Doctor Doolittle Flounder Ship's Log.** (TCF, 1967)

Vintage original 150+page hardbound 9.5 x 16 x 1.35 in. ship's log with 59-pages of printed details (rest of book pages are blank) from "Thursday July 9" to "Thursday July 16", each day detailing the weather and general details pertaining to the ship and crew, for example, "Thursday July 16, Commences with fair weather—Big day for sister Irene. Happy Birthday! – Robt. Bent drunk again!...Painted crows nest a shocking pink!" Faux leather detailing on spine and cover. Exhibiting production wear, handling, age, toning to pages, rubbing and separation of spine from text block, some loose pages, deterioration of faux leather accents, and soiling. In vintage production used fair to good condition. From the collection of Southern California hot rod legend, Stan Betz. **\$600 - \$800**



**1031. Vintage race-used checkered flag from Lions Drag Strip.** (ca. 1950s-1970s)

Vintage original 26 x 18 in. black and white fabric flag with sleeve on left side for post, featuring the Lion's Drag Strip mascot in red ink. From the 50s to the 70s the drag strip hosted races and served as shooting locations for productions including *The Munster's* Episode: "Hot Rod Herman". The flag is displayed in a 33 x 24 in. mat and frame, hanging hardware on the verso, ready to display. Flag exhibits wear and soiling from use. In vintage very good condition. From the collection of Southern California hot rod legend, Stan Betz. **\$300 - \$500**



**1029. "Richfield Racer" vintage plaster sculpture from a 1920s Richfield Gas station.** (ca. 1920s) This plaster sculpture was created by noted artist Finn Haakon Frolich (1868-1947). Richfield Racers, such as this, were placed at the corner of select Richfield gas stations in the 1920s. Very rare, this survivor was painted by California custom car guru Stan Betz. Measuring 25.5 x 63 x 24 in. Exhibiting cracking to front of base, and some paint and plaster chipping over all. From the personal collection of Southern California Hot Rod legend, Stan Betz. **\$3,000 - \$5,000**







**1032. Stan Betz vintage wool “Street Sweepers” car club jacket.** (ca. 1950s) Vintage original gray wool letterman’s style jacket with maroon ring collar, cuffs and hem, white leather accents on 2-hip slash pockets, snap button front closure, with red embroidery “Stan” on the front left breast, and “Street Sweepers, Anaheim, Betz Louvers” and a black with red embroidered car on the verso. Retaining internal makers label, size “44”. Exhibiting age, wear, rubbing to the leather accents, moderate moth damage throughout, and large holes affecting the left pocket and hemline. In vintage fair condition. From the collection of Southern California hot rod legend, Stan Betz. **\$400 - \$600**



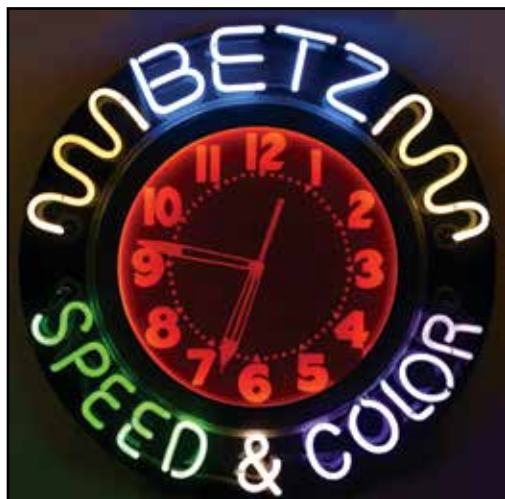
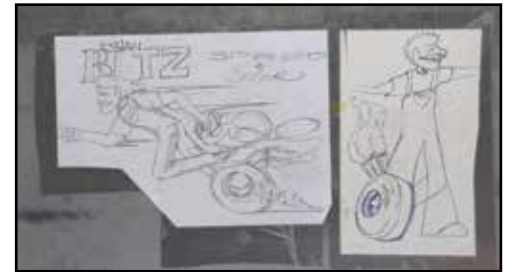
**1035. Betz Paint Large Die Cut Rabbit sign.** (ca. 1994) Original shop sign accomplished in acrylic on wood, measuring 47.5 x 70 x .75 in. Signed by the artist beneath company name, “Larry Lee ‘94” in silver paint. Exhibiting age, wear and handling, with some paint scoring, chipped edges and soiling. From the collection of Southern California hot rod legend, Stan Betz. **\$300 - \$500**



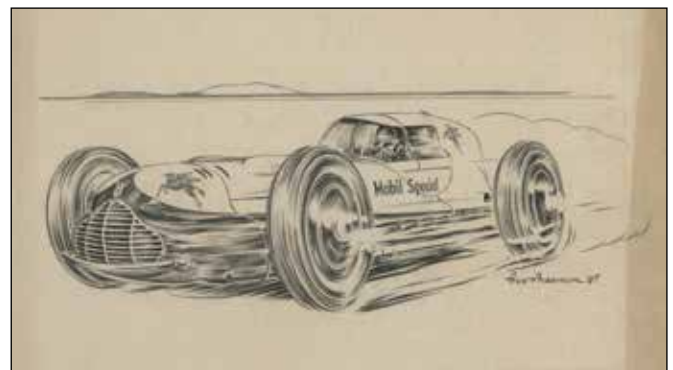
**1033. Stan Betz collection of hot rod trophies.** (1949–2002) Collection of (5) vintage and contemporary trophies constructed of wood, marble, glass and cast components, all with ornamental toppers, including (1) Southern CA Timing Association 1949, with ashtray, (1) Lancers 1959, (1) Soapbox Derby 1964, (1) 2nd place PBAC 2002, (1) woodblock tiered blank trophy with pewter hot rod on top. Exhibiting varying degrees of wear and age. In overall good to very good condition. From the collection of Southern California hot rod legend, Stan Betz. **\$400 - \$600**



**1036. Machined metal “Betz Speed & Color” shop sign.** (ca. 1990s) Original metal shop sign accomplished in acrylic on a 48 x 24 in. tooled metal sheet. Original concept sketches affixed to the verso with tape. Unsigned. From the collection of Southern California hot rod legend, Stan Betz. In very good to fine condition. **\$400 - \$600**



**1034. Betz Neon “Speed and Color” Shop Clock.** (ca. 1970–1980s) Vintage original monumental neon shop clock with face measuring 24.5 in. round and 8 in. deep metal housing. Inset clock measures 17.5 in. in diameter. Electronics present and assumed functional but untested. In very good to fine condition. **\$200 - \$300**



**1037. Gus Maanum sketch of Louie Welch’s “Novi Governor” racecar.** (1947) Vintage original illustration accomplished in pencil on 14 x 10 in. artists’ board featuring a racecar with “Mobil Special” badging on the side of the car along with 2–signature Mobil pegasi. Signed by the artist, “Gus Maanum ‘47” beneath the art. Handwritten in blue ink on the verso “Louie Welch’s Novi Govenor [sic]”. Exhibiting age, handling, toning from previous matting, light soiling, minor corner loss. In vintage very good condition. From the collection of Southern California hot rod legend, Stan Betz. **\$300 - \$500**



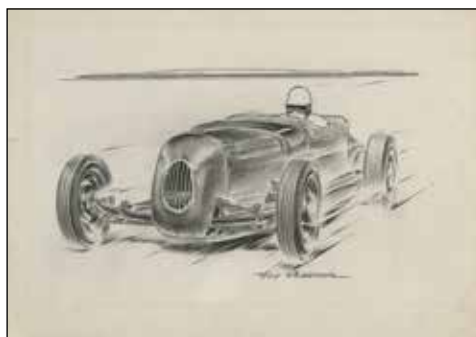
**1038. Gus Maanum original sketch of a custom Don Blair racecar.** (1947) Vintage original illustration accomplished in pencil on 14 x 10 in. artists' board featuring a racecar with "SCTA, Blair Special" on the side of the car. Signed by the artist "Gus Maanum '47'" beneath the art. Handwritten in blue ink on the verso "Don Blair's modified". Exhibiting age, handling, and use, soft corners, and toning from previous matting and soft corners. In vintage very good condition. From the collection of Southern California hot rod legend, Stan Betz. **\$300 - \$500**



**1039. Gus Maanum (3) sketches of racers and aviators.** (ca. 1940s) Vintage original (3) sketches accomplished in pencil (1-with gouache accents) on 10 x 14 in. artists' board, (2) featuring smiling auto racers, signed by the artist "Gus Maanum" beneath the art, and (1) with gouache accents of cars and a plane, unsigned, presumably for a publication or advertisement for John Smith Co. Studebaker dealer. All exhibit signs of age, handling, and use, soft corners, and toning from previous matting. Aviator with moustache exhibits fold crease across lower mid of piece. In vintage good to very good condition. From the collection of Southern California hot rod legend, Stan Betz. **\$300 - \$500**



**1041. Frank Frazetta original self-portrait illustration.** (1954) Accomplished in pencil, pen and ink on 8 x 9 in. illustration board. One of Frazetta's earliest portraits, this piece was given to Al Williamson in a trade in the early 50s. Drawn during the time period of Frazetta's *Famous Funnies* covers. Featuring especially fine inking. Williamson kept this piece for twenty years. In very good condition. Originally from the collection of Doc Dave Winiewicz. **\$4,000 - \$6,000**



**1040. Gus Maanum (3) sketches of racers.** (ca. 1940s) Vintage original (3) sketches accomplished in pencil on 10 x 14 in. artists' board, (1) featuring a hot rod with "668" on the side of the car, signed by the artist "Gus Maanum" beneath the art, with "Reg Schlemmer's 27T Roadster" handwritten on the verso in black ink, (1) featuring a hot rod with "24" on the side of the car, signed "Gus Maanum" beneath the art, with "Bert Letner's 25T Roadster" handwritten on the verso in black ink, and (1) featuring an unmarked hot rod, signed by the artist "Gus Maanum" beneath the art, with "see Wally Parks for name" handwritten on the verso in black ink. All exhibit signs of age, handling, and use, soft corners, and toning from previous matting. In vintage good to very good condition. From the collection of Southern California hot rod legend, Stan Betz. **\$400 - \$600**





**1042. Frank Frazetta original artwork for *Johnny Comet*: 11-20-52.** (1952) Accomplished in pen and ink on 5 x 17 in. artist leaf. A rare sequence that captures a lot of intensity and wild action. While *Johnny Comet* strips are uneven in quality, this is a very choice sequence. Inscribed and signed by Frazetta in the top margin. Light edge toning. In very good condition. Originally from the collection of Doc Dave Winiewicz. **\$3,000 - \$5,000**



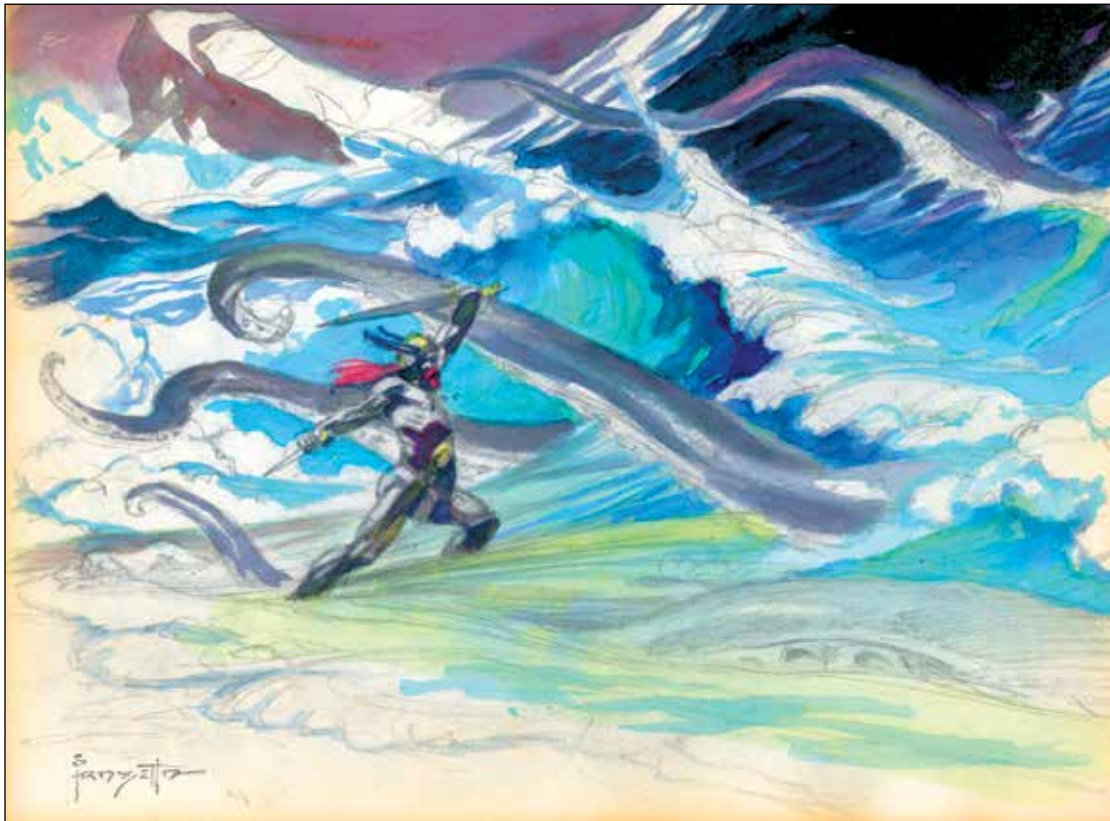
**1043. Frank Frazetta original illustration entitled, "Windblown".** (ca. 1950s)

Accomplished in pencil on 13 x 16 in. brown artists' sketchbook leaf. Signed boldly at bottom right. The piece has been professionally deacidified and mounted on Japanese paper to give it support and longevity. Executed in the early 1950s, it was drawn spontaneously at the kitchen table while Frazetta was talking to Roy Krenkel, his longtime friend. The piece was drawn on brown art paper from a standard sketchbook. A single nude woman is on a precipice and a storm is gathering. The entire composition stitches together the elemental powers of creation: wind, sky, earth, and female mystery. Frazetta is presenting the essence of the female. All the visual elements of the landscape are carefully synchronized: the dark storm clouds, the flowing grasses, the bending tree, the excited leaves, and the jutting rock promontory. Squarely centered within this turbulence is a solo female figure, seemingly unapproachable in that perilous location. She gathers together all these earthly forces and resonates with her peculiar energy. The curves of her body are beautifully proportioned, flowing, natural. Her hair is wildly mixed with the wind. A virtuoso orchestration of delicate lines gives her body a rich, erotic texture. The eye can feel all these tactile presences. The explosiveness of her body's raw sensual energy displays a half-hidden face as a mysterious counterpoint. She exposes everything to us but her "self." Originally from the collection of Doc Dave Winiewicz. **\$15,000 - \$20,000**

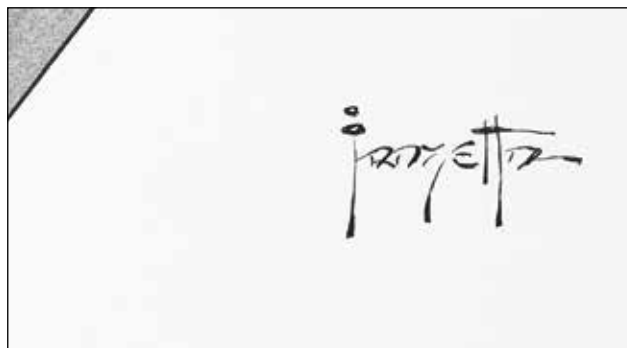




**1044. Frank Frazetta original illustration of a reclining nude.** (1986) Accomplished in pencil, pen and ink on 11 x 14 in. artists' leaf. Frank did ten ink nudes in 1986 to be sold at conventions. This was the only one he kept for himself. A classic Frazetta female face. Very large, more an illustration than sketch with a wonderful signature. Originally from the collection of Doc Dave Winiewicz. **\$6,000 - \$8,000**



**1045. Frank Frazetta watercolor painting entitled, "Conan and the Savage Sea I".** (1970) Accomplished in pencil, pen and ink and watercolor on 8.5 x 11 in. artists' sketchbook leaf. Signed at lower left corner. An early version of this Conan the Buccaneer design. The coloring is much different than the later, darker piece. This one is light, airy, and colorful. Frazetta decided that Conan would lose this battle. He later repainted this idea with Conan standing on ground, giving him a fighting chance to win. In this design, the monster has the clear advantage in his watery world. Originally from the collection of Doc Dave Winiewicz. **\$5,000 - \$7,000**



**1046. Frank Frazetta original abstract composition.** (1990) Accomplished on 9 x 12 in. artists' board. Signed boldly at right, "Frazetta". Though the "Downward to the Earth" oil is abstract in approach, this is rare and unique in being a purely abstract work by Frazetta. Originally from the collection of Doc Dave Winiewicz. **\$600 - \$800**

**END OF  
DAY 2**



## David A. Constable

The following 40 lots are from the estate of Hollywood art director and illustrator David A. Constable. David's talent was quickly recognized by the studios in the early 1950s, and he worked on such epic film classics as *Quo Vadis*, *Seven Brides for Seven Brothers*, *Diane*, *Forbidden Planet*, *Gigi*, *Run Silent Run Deep*, *Ben-Hur*, *Morituri*, *Fantastic Voyage*, *Dr. Doolittle*, *Planet of the Apes* and *King Kong*. Outside of Hollywood, Constable worked on design and art direction for California's Pacific Ocean Park as well as Marineland of the Pacific. Judging from the wide breadth of artwork in the lots that follow, Constable's skill and technique are self evident. His talent will forever be immortalized in this conceptual artwork as well as the films on which he left his indelible mark.



**1047. Dancing girl in the footlights painting by Harland Frazer from the collection of David A. Constable.** (ca. 1930s) Vintage original painting by iconic American illustrator Harland Frazer accomplished in pencil and gouache on 12 x 10 in. artists' board. Exhibiting edge wear and some age and soiling. In vintage very good to fine condition. **\$200 - \$300**



**1048. Ballroom dancers painting by Harland Frazer from the collection of David A. Constable.** (ca. 1930s) Vintage original painting by iconic American illustrator Harland Frazer accomplished in pencil and gouache on 10.5 x 7 in. artists' board. Exhibiting edge wear and some age and soiling. In vintage very good to fine condition. **\$200 - \$300**



**1051. Robin Hood (1) large concept painting and (7) sketches by David A. Constable.** (MGM, 1954) Vintage original (1) panoramic concept painting accomplished in pencil, ink and acrylic on 34 x 15.25 in. artists' board signed by the artist in the lower right of art, and (7) concept sketches accomplished in graphite on 20 x 15 artists' boards with 5-visible through 20 x 18.5 in. mats. In vintage very good to fine condition. Also includes 20-color 5 x 3.5 in. on set, behind the scenes photographs of production. **\$400 - \$600**



**1049. Showboat (2) oversize storyboards by David A. Constable.** (MGM, 1951) Vintage original (2) large storyboards accomplished in graphite on 22 x 16.75 in. artists' boards. With 1-board signed by the artist in the lower right corner in the small border below art and 1-signed twice. Exhibiting minor age and handling, soft and bent corners and light soiling. In vintage very good condition. **\$300 - \$500**



**1050. Civil War era painting of southern couple by Harland Frazer from the collection of David A. Constable.** (ca. 1930s) Vintage original painting by iconic American illustrator Harland Frazer accomplished in pencil and gouache on 24 x 13.5 in. artists' board. Signed in pencil, "Frazer" in the lower right of art. Exhibiting edge wear and some age and soiling. In vintage very good to fine condition. **\$300 - \$500**





**1052. *Seven Brides for Seven Brothers* (3) concept paintings by David A. Constable.** (MGM, 1954) Vintage original (3) large concept paintings accomplished in pencil, ink and gouache on artists' board ranging in size from (1) on 19 x 15 in., (1) on 17.5 x 13 in. artists' board visible through 21.5 x 17 in. mat and (1) on 18.5 x 13.5 in. artists' board visible through 33.5 x 18.5 in. mat. Signed by the artist David A. Constable in the lower right corner of art. Exhibiting age and handling. In vintage very good to fine condition. Also includes 50+ printed and photographic storyboard pages by artist Harland Frazer. **\$400 - \$600**



**1053 David A. Constable collection of (30+) concept sketches and storyboards for *Morituri* and (25+) for *The Seventh Sin*.** (Arcola Pictures, 1965/ MGM, 1957) Vintage original (50+) concept sketches and storyboards measuring approx. 19 x 13 in. accomplished in pencil on vellum with approx. (20+) brown line prints. Exhibiting production use, edge wear and chipping. In vintage good condition. **\$1,000 - \$1,500**



**1054. *Les Girls* collection of (8) large concept paintings by David A. Constable.** (MGM, 1957) Vintage original collection of (8) paintings accomplished in gouache on artists' boards ranging in size from 28 x 14.5 in. to 40 x 27 in. With some tipped to board and others matted. Signed by the artist in the lower right corner of art. All exhibit handling, age and wear. In vintage very good to fine condition. **\$400 - \$600**

**1055. *Pacific Ocean Park* (50+) theme park attraction concept sketches, paintings and other ephemera.** (1958) Vintage original (50+) materials for the major California theme park developed to



compete with the newly opened Disneyland, including (12) concept sketches for "the Deepest Deep" attraction accomplished in graphite on approx. 19 x 14 in. vellum leaves, (20+) concept and scenic paintings accomplished in pencil, ink and gouache on multi-media ranging in size from 7.5 x 14.5 in. to 40 x 16 in. and highlighting scenic design, costumes and park uniforms, attraction scenes and more, (15+) reference photographs of the finished park, (3) POP postcards, (3+) COAs signed by the artist's son David Constable Jr. and (1) vintage original "The Story of Pacific Ocean Park" booklet highlighting the history, attractions and a map of the park. The park operated from its opening in 1958 until it's dismantling in 1967. All exhibit age and handling. In vintage very good condition. **\$600 - \$800**



**1056. *Ben-Hur* collection of (45+) concept sketches and storyboards by David A. Constable.** (MGM, 1959) Vintage original (45+) concept drawings including (12+) pencil sketches accomplished in pencil on vellum and 12+ brown line prints ranging in size from approx. 22 x 19.5 to 45.25 x 19.5 in. Exhibiting production use, some tearing, folding, edge wear and chipping. In vintage good condition. **\$1,000 - \$1,500**





**1057. Medieval castle exterior painting by David A. Constable.** (ca. 1950s-1960s) Vintage original painting accomplished in gouache on 22 x 16.5 in. artists board. Featuring a castle and a punter on the moat. Exhibiting some age and edge wear. Masking tape residue remnant on the right side of the art. In vintage good condition. **\$300 - \$500**



**1058. Medieval production painting by David A. Constable.** (ca. 1950s-1960s) Vintage original production painting accomplished in acrylics in 17 x 12.75 in. artists' board. Depicting a castle interior. Signed by the artist in the lower right edge of art. Exhibiting minor age, wear and handling. In vintage very good to fine condition. **\$300 - \$500**



**1059. Harland Frazer Civil War panoramic painting from the collection of David A. Constable.** (ca. 1950s-1960s) Vintage original large concept painting accomplished in pencil, ink and gouache 36 x 12 in. artists' board visible through 40 x 15 in. mat. Unsigned. Exhibiting age, handling and soiling. Chipping and edge wear to mat. In vintage very good to fine condition. **\$300 - \$500**



**1060. "Pirates" concept painting by David A. Constable.** (ca. 1960s) Vintage original large concept painting accomplished in pencil, ink and gouache on 36.5 x 28.5 in. artists' board. Also includes (2) pencil on paper Pirate studies. Exhibiting age, handling, and soiling. In generally vintage very good condition. **\$200 - \$300**



**1061. Marauding Huns (2) paintings by David A. Constable.** (ca. 1950s-1960s) Vintage original (2) large concept paintings accomplished in pencil, ink and gouache or acrylic on 29.5 x 11.5 in. artists' board visible through 33.5 x 15.5 in. mat. Signed by the artist in the lower right corner of art. Exhibiting age, handling and soiling. In vintage very good to fine condition. **\$300 - \$500**

**1062. Medieval (3) panoramic concept paintings by David A. Constable.** (ca. 1950s-1960s) Vintage original (3) large concept paintings accomplished in pencil, ink and gouache or acrylic on artists' board ranging in size from (1) on 21.75 x 8 in. visible through 28 x 14.75 in. mat, (1) on 30 x 11.25 in. artists' board visible through 38 x 20.5 in. mat and (1) on 30 x 11 in. artists' board visible through 38.5 x 20.5 in. mat. Signed by the artist in the lower right corner of art. Exhibiting age, handling, soiling and minor rippling to some surfaces. In vintage very good to fine condition. **\$400 - \$600**

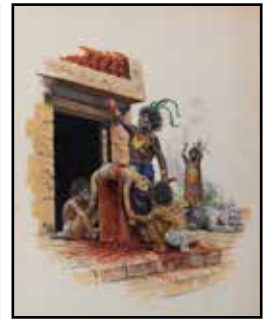
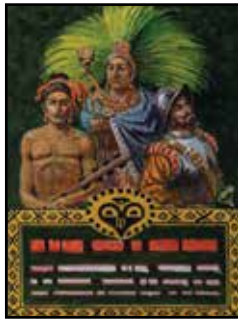




**1063. Incas and Conquistadors (5) illustrations by David A. Constable.**

(ca. 1960s) Vintage original collection of (5) illustrations including (3) accomplished in gouache on artists' boards ranging in size from 10 x 14.25 in.

to 21.5 x 16 in. and (2) accomplished in graphite on artists' board ranging in size from 16 x 13 in. to 18 x 17 in. Exhibiting age, handling and soiling. In vintage very good to fine condition. **\$300 - \$500**

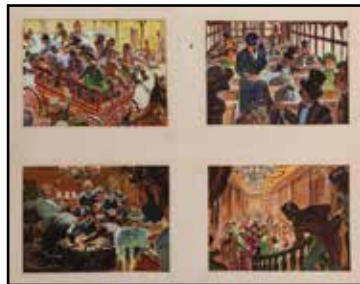


**1064. Fantasy creatures (9) concept sketches by David A. Constable.**

(ca. 1950s-1960s)

Vintage original (9) sketches accomplished in pencil on vellum

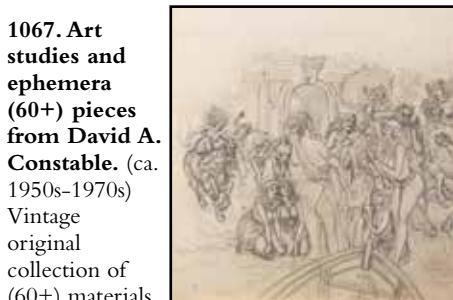
and artist's paper leaves. Ranging in size from 5 x 8 in. to 17 x 22 in. Featuring sketches and storyboards of monsters and other characters. Exhibiting production use, edge wear, and chipping. In vintage good to fine condition. **\$300 - \$500**



**1065. Westerns (20) production illustrations by David A. Constable.** (ca. 1960s) Vintage original collection of (20) illustrations accomplished in gouache on 7.25 x 5.5 in. artists' boards visible through windows cut in 20.5 x 20 mats. Assembled 4-panels to each of 5-mats. Most panels signed by the artist in the edges of the art. Exhibiting age, handling and soiling. In vintage very good to fine condition. **\$300 - \$500**



**1066. Theme Parks (23+) concept sketches including Opryland by David A. Constable.** (ca. 1960s) Vintage original sketches accomplished in pencil on vellum (12+) African Village, (10+) Opryland and (1) Dinosaur-related project. Sketches measure from approx. 14 x 12 in. to approx. 23 x 19 in. Featuring images of vignettes and a schematic overview of the rides. Exhibiting production use, edge wear and chipping. In vintage good condition. **\$300 - \$500**



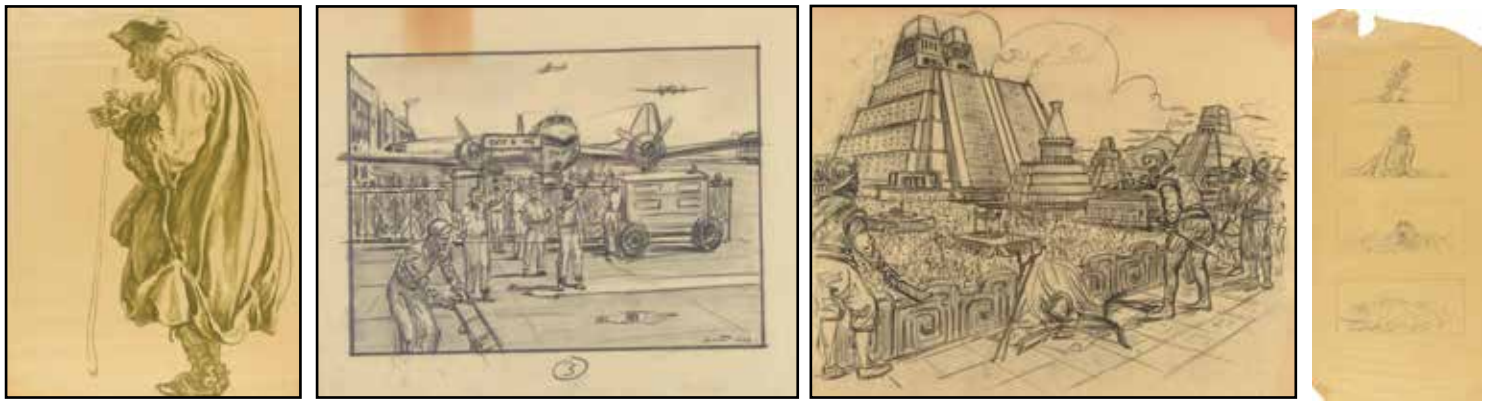
**1067. Art studies and ephemera (60+) pieces from David A. Constable.**

(ca. 1950s-1970s)

Vintage original collection of (60+) materials

including (40+) sketches accomplished in pencil on vellum, paper and board measuring between 8 x 10 in. to 21 x 30 in. Subjects include monkeys, many nude female studies, boxers, characters and more. Also includes reference photographs and correspondence. Exhibiting wear, age, handling and soiling. All in vintage very good condition. **\$400 - \$600**





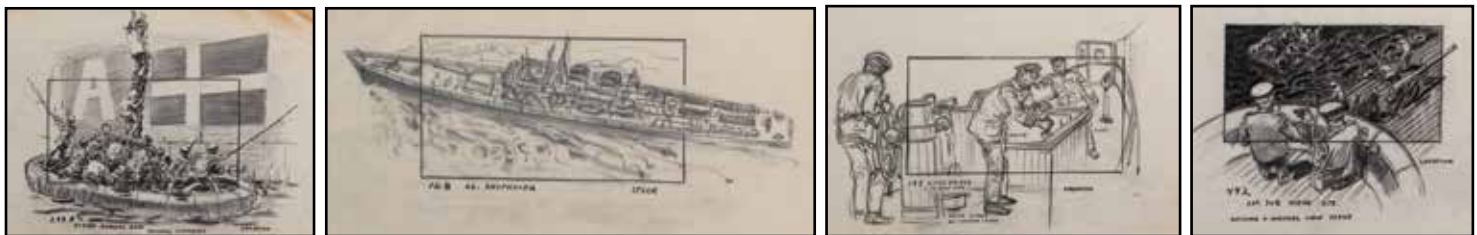
**1068. Various concept sketches and storyboards (150+) by David A. Constable.** (ca. 1950s-1960s) Vintage original (150+) sketches accomplished in pencil on vellum leaves, brown line prints and other media measuring approx. 12 x 16 to 22 x 32 in. Covering a wide variety of subjects including unattributed movies, theme parks, figural studies, architectural drafts and more. Exhibiting production use, edge wear, tearing and chipping. In vintage good to fine condition. **\$300 - \$500**



**1069. *The Great Race* (70+) storyboards by David A. Constable.** (Warner Bros., 1965) Vintage original (70+) storyboards accomplished in pencil on approx. 18 x 15 in. artists' vellum leaves. Depicting characters and scenes from the madcap movie. Exhibiting production handling, age and some edge chipping. In vintage very good condition. **\$1,500 - \$2,500**



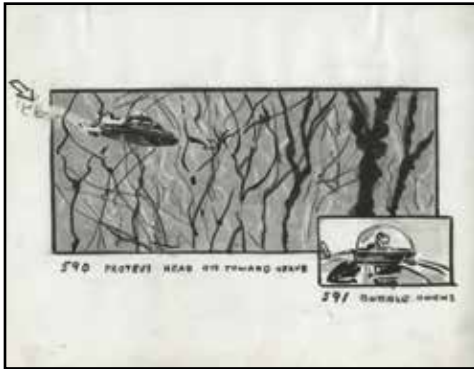
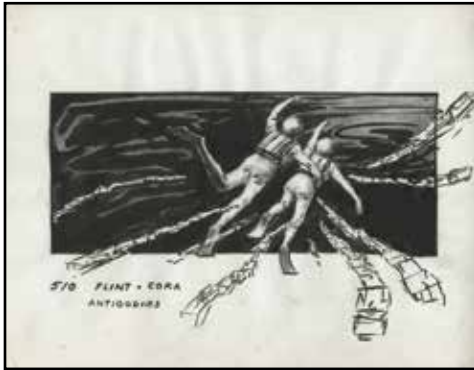
**1070. *Dear Brigitte* (13) original storyboard pages by David A. Constable.** (TCF, 1965) Vintage original (13) large storyboards accomplished in graphite on 18 x 12 in. artist's leaves, with each leaf featuring an approx. 9.5 x 4.25 in. illustrated panel. With handwritten dialog and scenic details below each panel. Exhibiting minor handling, age and wear. In vintage very good to fine condition. **\$200 - \$300**



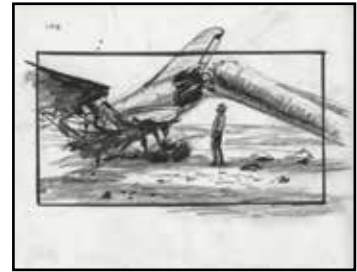
**1071. *Run Silent, Run Deep* and *Morituri* (70+) storyboards by David A. Constable.** (Warner Bros./TCF, 1965) Vintage original (70+) storyboards accomplished in pencil on approx. 18 x 15 in. artists' vellum leaves attributed to *Run Silent, Run Deep* and *Morituri*. Depicting characters and scenes from the sea war movies. A few printed pages. Exhibiting production handling, age and some edge chipping. In vintage very good condition. **\$400 - \$600**



**1072. *In Like Flint* (3) concept paintings and storyboards by David A. Constable.** (TCF, 1967) Vintage original (3) large concept paintings accomplished in pencil, ink and gouache on 22.5 x 36 in. artist's leaves tipped to 30 x 40 in. backing board. Signed by the artist in the lower left corner of art. Exhibiting age, handling, soiling with some edge loss and chipping to backing boards. In generally vintage very good to fine condition. Includes (5) original ink on 8.5 x 11 in. storyboards. **\$600 - \$800**



**1073. *Fantastic Voyage* (65+) storyboards by David A. Constable.** (TCF, 1966) Vintage original (65+) storyboards including (40+) accomplished in pencil and ink on 8.5 x 11 in. artist's leaves printed with panel borders and (23) printed storyboards. Including the miniaturized ship "Proteus" traveling through the human body as well as action scenes with characters. Exhibiting production handling and age. In vintage very good to fine condition. **\$3,000 - \$5,000**



**1074. *Flight of the Phoenix* (30+) storyboards by David A. Constable.** (TCF, 1966) Vintage original (30+) storyboards accomplished in pencil and ink on 11 x 9.5 in. artist's paper leaves and vellum. Including images of the desert, damaged plane and repair efforts. Exhibiting production handling and age. In vintage very good to fine condition. **\$600 - \$800**

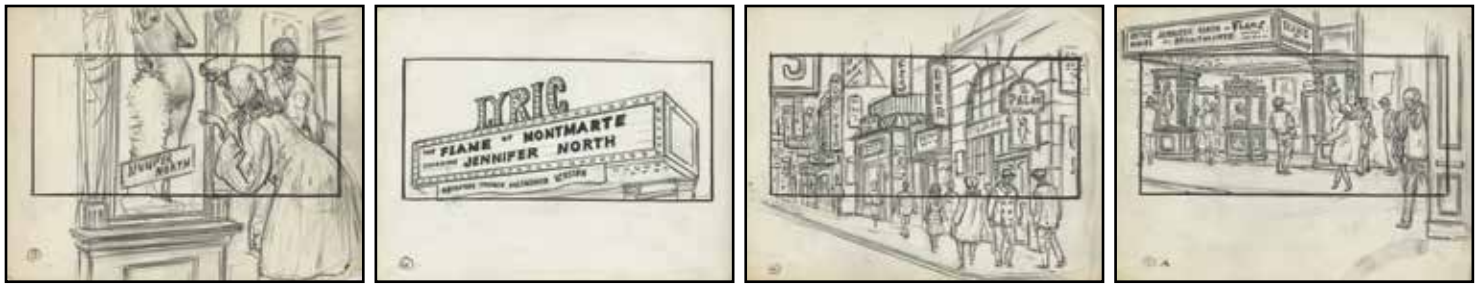


**1075. *Quo Vadis* (3) concept paintings by David A. Constable.** (MGM, 1966) Vintage original (3) large concept paintings accomplished in pencil, ink and gouache on artists' board ranging in size from (1) on 22.5 x 10 in. visible through 34 x 19 in. mat, (1) on 30 x 11.5 in. artists' board visible through 20.5 x 36 in. mat and (1) painting on 34 x 18.5 in. artists' board. Signed by the artist David A. Constable in the lower right corner of art. Exhibiting age and handling. In vintage very good to fine condition. Also includes 50+ printed and photographic storyboard pages by artist Harland Frazer. **\$600 - \$800**



**1076. *Custer* (100+) storyboards by David A. Constable.** (TCFTV, 1967) Vintage original (100+) approx. 12 x 9 in. storyboards including hand drawn, printed and embellished boards. Most drawn in pencil. Including action sequences and character studies. Exhibiting production handling and age. In vintage very good to fine condition. **\$300 - \$500**





**1077. Valley of the Dolls (13) storyboards by David A. Constable.** (TCF, 1967) Vintage original (13) storyboards accomplished in pencil and ink on 8.5 x 11 in. artist's leaves printed with panel borders. Including street scenes and character studies. Exhibiting production handling and age. In vintage very good to fine condition. **\$400 - \$600**



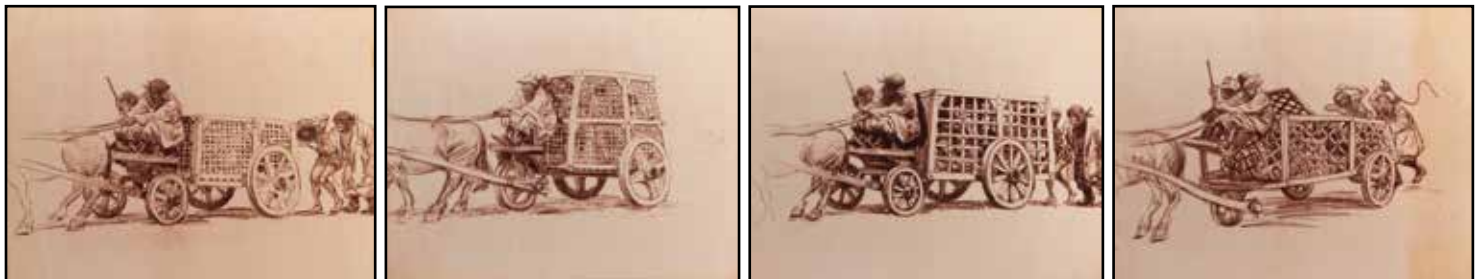
**1078. Doctor Dolittle large concept painting by David A. Constable.** (TCF, 1967) Vintage original oversize Circus scene concept painting accomplished in gouache on 36 x 22 in. artists' leaf tipped to 40 x 30 in. backing board. Signed by the artist in the lower right edge of art. Exhibiting age, handling, soiling and heavy edge wear and chipping to the backing board, not affecting the art, which remains in vintage very good condition. **\$400 - \$600**



**1079. Planet of the Apes original (5) brown line storyboards including the "Lawgiver" by David A. Constable.** (TCF, 1968) Vintage original (5) printed brown line storyboards on approx. 18.5 x 24 in. paper leaves. Exhibiting age, minor wear and handling. In vintage very good to fine condition. **\$300 - \$500**



**1080. Planet of the Apes original (5) brown line storyboards including "Effigies" by David A. Constable.** (TCF, 1968) Vintage original (5) printed brown line storyboards on approx. 18.5 x 24 in. paper leaves. Exhibiting age, minor wear and handling. In vintage very good to fine condition. **\$300 - \$500**



**1081. Planet of the Apes original (5) brown line storyboards including "Slave Wagon" by David A. Constable.** (TCF, 1968) Vintage original (5) printed brown line storyboards on approx. 18.5 x 24 in. paper leaves. Exhibiting age, minor wear and handling. In vintage very good to fine condition. **\$300 - \$500**



**1082. *Planet of the Apes* original (5) brown line storyboards including the “Forbidden Zone” by David A. Constable.** (TCF, 1968) Vintage original (5) printed brown line storyboards on approx. 18.5 x 24 in. paper leaves. Exhibiting age, minor wear and handling. In vintage very good to fine condition. **\$300 - \$500**



**1083. *Patton* (26) original printed storyboard pages by David A. Constable.** (TCF, 1970) Vintage original (26) printed storyboards on 14 x 17 in. leaves, with each page featuring an average of 3-7.5 x 3 in. scenic panels with printed sequence numbers beneath each panel. The pages are bound by brass brads through 2-hole punches at the top borders. Exhibiting handling, age and wear. In vintage very good condition. **\$300 - \$500**



**1084. *The Cheyenne Social Club* collection (40+) concept sketches by David A. Constable.** (ca. 1960s) Vintage original (40+) sketches accomplished in pencil on vellum leaves measuring approx. 18.5 x 16 in. and (5+) 42 x 23 in. brown line prints, (1) 95 x 29.5 in. panoramic brown line print labeled “camera layout” and various schematics and studies. Exhibiting production use, edge wear, tearing and chipping. In vintage good condition. **\$400 - \$600**



**1085. *The Towering Inferno* collection of (4) concept brown lines by David A. Constable.** (TCF, 1974) Vintage original (4) large brown line concept sketch prints measuring approx. 36 x 30 in. Featuring (1) overview schematic of the main set of the movie and (3) dramatic concept sketches of the climactic scene. Exhibiting production use, edge wear and chipping. In vintage very good condition. **\$300 - \$500**



**1086. *Meteor* collection of (90+) concept sketches, design materials and production photographs from art director David A. Constable.** (AIP, 1979) Vintage original collection of (90+) production materials including (1) 43 x 28 in. blueprint of the Meteor design, (33+) printed 15 x 11 in. storyboards, (11) hand drawn storyboards accomplished in graphite and ink on vellum leaves ranging in size from approx. 12 x 6 in. to 16.5 x 12 in., (15+) printed FX shot sequence and other elements, (12+) photographs and Polaroids of props and FX setups, (25+) color 8 x 10 in. production and behind the scenes photographs including images of Sean Connery, Martin Landau, Henry Fonda, Karl Malden, Henry Winkler, director Ronald Neame and other cast and crew and more. All exhibit age and handling. In vintage very good to fine condition. **\$300 - \$500**



**1087. Vintage NBC Radio Foley studio car door.**

(NBC, ca. 1920s-1940s) Vintage original Nash automobile car door framed and attached to a rolling wooden base. The entire construction measures 55 x 38 x 25 in. The hinged vehicle door retains the original chrome door handle, glass window, interior mechanism and interior door handle and window lever. With "NBC" call letters on the front panel of the door. Housed in a 6 x 57 x 25.5 in. hollow frame to approximate the interior of a car to replicate the sound of a car door closing. This door was used in radio production to create authentic sound effects. The door would be rolled onto the set, used and rolled away. Painted black, this piece of early radio broadcast history exhibits production wear and age. Overall in vintage very good condition. **\$500 - \$700**



**1088. Lucille Ball crew gift wristwatch *The Lucy Show*.** (DesiLu, 1962-1968) Vintage original gold metal cast and crew wristwatch from Lucy to her crew members. With both the "Lucy" caricature from the show and "Love Lucy" printed on the watch face. With original brown calf's skin buckle wristband. Exhibiting age and minor wear. In vintage fine condition. **\$400 - \$600**



**1089. Bob Keeshan "Clarabell the Clown" costume from *The Howdy Doody Show*.** (NBC, 1947-1960) Vintage original (2) piece clown costume including (1) oversize collarless jumpsuit hand painted with green tiger stripes on white cotton, with elastic bell sleeves and pant cuffs and zipper back closure. Retaining the internal "Fiddler's Costumes Los Angeles, California" maker's label and (1) ruffled yellow tulle clown collar with yellow cotton piping at edges and velcro back closure. Worn on the show regularly by "Clarabell", a mute comic clown who communicated through sign language and gestures. This suit was worn by Bob Keeshan, the first ever Clarabell, who would go on to become "Captain Kangaroo" in his own highly popular children's show. Exhibiting very minor wear and age. In vintage fine condition. *Provenance:* Leland's Hollywood Auction, 1997. Lot 1. **\$5,000 - \$7,000**



**1090. George Reeves signed photograph.** (ca. 1950s) Vintage original gelatin silver 8 x 10 in. double-weight matte photograph. Signed boldly in black ink at lower center, "Sincerely yours, George Reeves". Depicting a dashing headshot of TV's first "Superman," whose untimely death—possibly a murder—remains a mystery to the present day. Some light toning. Otherwise in very good condition. **\$2,000 - \$3,000**



**1091. *I Love Lucy* “Lucy and Ricky Ricardo” screen used living room art.** (DesiLu, 1951-1957) Vintage original print, which hung on the “Ricardo’s” living room wall for many seasons of *I Love Lucy*. The painting is highly visible on the wall just to the left of the apartment’s front door, above a small desk. The instantly recognizable piece was originally painted by American watercolorist Frank Serratori (1908 – 1960), best known for his San Francisco scenic paintings. The print measures 23.5 x 17.75 visible through the vintage original 33 x 27 in. beige-painted paper mat and white-painted wooden frame. In the tradition of Hollywood illusion, the painting features a cardboard box backing. Retaining hanging hardware. A rare and complete set piece, highly visible throughout the life of the beloved, groundbreaking series. Exhibiting expected age and handling. In vintage very good to fine condition. **\$8,000 – \$12,000**



**1092. Johnny Roventini “Bellhop” signature “Call For Philip Morris” costume from the iconic ad campaign.** (ca. 1950s) Vintage original (2) piece costume including

(1) Bellhop’s short-waisted red wool jacket with standing black velvet collar, black braiding on the sleeves and black braid epaulettes. Brass ball button front closure with decorative brass buttons on front and sleeve cuffs and oval chest patch embroidered, “Call for Phillip Morris”. Lined in pewter satin. Retaining the Brooks Uniform bias label handwritten illegibly. Includes (1) black felt Bellhop’s cap with red cord decorative piping at the top and sides with round brass button decoration

on one side, leather internal hatband and black fabric lining. Johnny Roventini was working as a bellboy at the New Yorker Hotel in 1933 when an advertising mogul discovered him. He became a “Living trademark” for the Phillip Morris company. Costume exhibits age and minor wear. In vintage very good to fine condition. **\$3,000 – \$5,000**



**1093. Brad Johnson “Sheriff Lofty Craig” (2) Colt revolvers and holster belts from *Annie Oakley*.** (Flyin ‘A’ Prod., 1954-1957) Vintage original set of (2) including (1) .44 Colt revolver in black leather holster with belt with shells in the loops provided stamped Arvo Ojala on the verso and (1) 44 Colt revolver in brown suede leather holster and ammo belt with ammo in the loops provided with Arvo Ojala maker’s imprint on the verso. Accompanied by spare 1-brown and 1-black leather holsters and 1-extra black leather holster and stamped and studded ammo belt with shells in the loops provided. All exhibit wear and age. In vintage good to very good condition. Special shipping arrangements must be arranged through a Federal Firearms dealer. **\$2,000 – \$3,000**

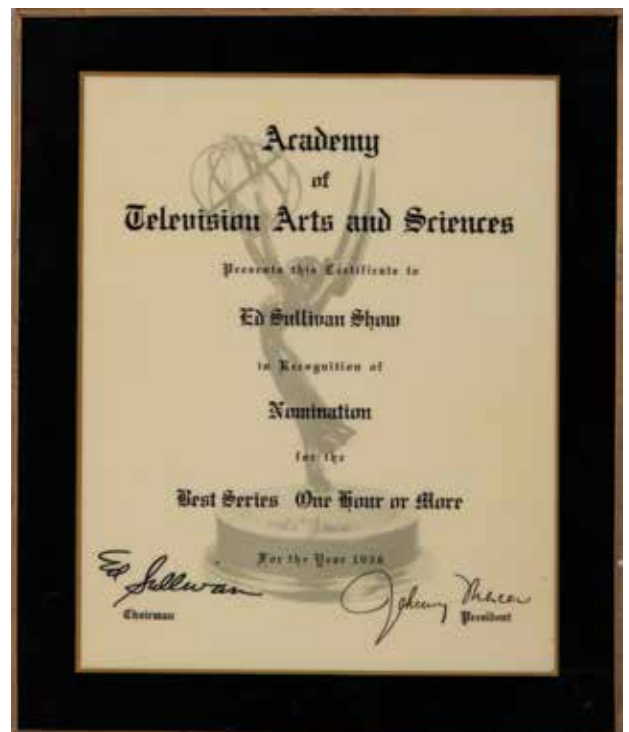




**1094. Fess Parker "Davy Crockett" coonskin hat from "Davy Crockett Stories" in Walt Disney's *Wonderful World of Color*.** (Disney, 1954-1991) Vintage original signature cap constructed of animal pelt and tail with interior leather hatband and crown of red quilted satin lining. Retaining the Western Costume inkstamp. The "Coonskin Cap" became synonymous with the "Davy Crockett" character in mythology and on the silver screen. No actor was more identified with the role than Fess Parker who had a legion of boys and girls emulating him in their own little caps. Exhibiting age and wear with minor tear to the interior lining. In vintage very good condition. Comes with an LOA from the man who was gifted this cap by Parker's son Eli. **\$8,000 - \$12,000**



**1095. Brad Johnson's Colt 1911 .45 pistol with engraved commemorative "Honorary Sheriff" belt buckle.** (ca. 1950s) Colt Government Model 1911 .45 caliber nickel plated pistol with bone grips. Exhibits uniform surface scratches and missing ammunition clip. Comes with custom engraved "Brad Johnson Honorary Sheriff" western belt buckle stamped "Irvine & Jachens Inc. German Silver" on backside. Shipping arrangements via a federal licensed firearms dealer will apply. **\$800 - \$1,200**



**1096. The Ed Sullivan Show Emmy award nomination certificate.** (1956) Vintage original Academy of Television Arts & Sciences "Emmy" Award nomination certificate for "Best Series - One Hour or More". The certificate is laminated on a 9 x 11 in. wooden perma-plaque. Interestingly, the document is signed by President Johnny Mercer and Chairman, of all people, Ed Sullivan. Still, The Ed Sullivan Show would not win an Emmy that year... or ever! With saw-tooth hanger on the verso. Exhibiting age and minor wear. In very good condition. **\$600 - \$800**

**1097. Classics of the 1950s and 60s (4) television scripts including *Dennis the Menace* and *The Loretta Young Show*.** (1955–1969) Vintage original collection of (4) studio bound and bradded scripts including (1) *Dennis the Menace* episode: “Dennis and the Witch Doctor” (1962), (1) *The Gertrude Berg Show* episode: “How Now Brown Cow” (1962), (1) *The Red Skelton Show* episode: “Crime Doesn’t Pay But It’s Tax Free” (1969, season 9, episode 14), and (1) *The Loretta Young Show* episode “My Uncles O’More” (1955). *Dennis the Menace* features multi-color revision pages and exhibits age, production handling, soiling, toning, edge wear and handwritten notes on first page. *Gertrude* features multi-color page revisions and exhibits soiling to covers, and ink doodling on cover. *Red Skelton* features multi-colored page revisions, “Mollie Carnivelle” inscribed on recto cover, with typed CBS production note stapled to cover. *Loretta* exhibits production wear and handling, creased cover, and some soiling. Overall in vintage good to very good condition. **\$200 – \$300**



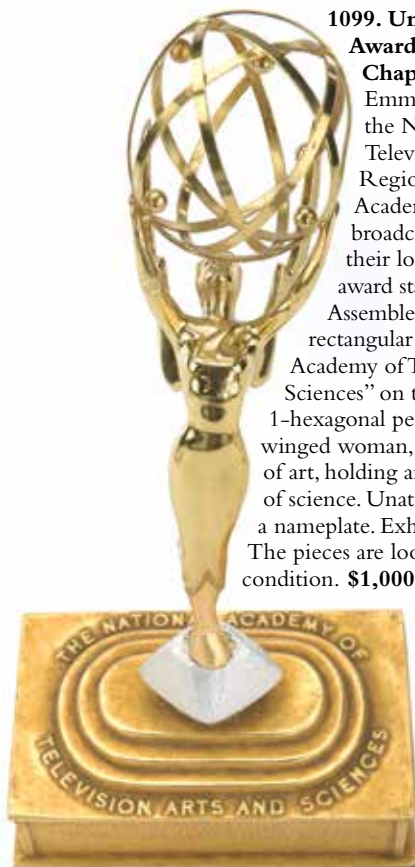
**1098. To Tell the Truth original artwork from producer Mark Goodson’s offices at CBS Studios.** (CBS, 1956–1968) Vintage original illustration accomplished in ink on 17 x 14 in. artists’ leaf tipped to 24.25 x 20.25 in. backing board, original cloth mat detached but present. Signed illegibly by the artist. Art retains masking tape on edges. In vintage fine condition. **\$200 – \$300**



**1100. Mann Rubin archive of scripts and writing notes relating to his 40-year career in film and television, including the 1950s original Golden Age of Television.** (1950s–1980s) Extensive collection (175+) scripts and (200+) pages of drafts, notes, interoffice correspondence, and more from the personal collection of prolific screenwriter Mann Rubin from his career in television and film. With mini archives showcasing the evolution of a project from Rubin’s earliest notes and treatments through multiple revision drafts to the shooting script as filmed. TV materials include **1950s:** *Tales of Tomorrow*, *The Hunter*, *Checkmate*, *Goodyear Playhouse* “The Merry-Go-Round”, *Climax*, *Playwrights ’56* “Return to Cassino”, *Justice*, *Studio One in Hollywood*, *Man Against Crime*, *Armstrong Circle Theatre*, *Appointment with Adventure* (treatment only), *The Defenders* (treatment only). **1960s:** *The Chevy Mystery Show*, *Our American Heritage* “Born a Giant”, *The Lloyd Bridges Show*, *Ripcord* “The Silver Cord”, *The Alfred Hitchcock Hour* “A Nice Touch”, *Run for Your Life*, *Breaking Point*, *Land of the Giants*, *Mission: Impossible*, *The Fugitive*, *The Felony Squad*. **1970s:** *The Amazing Captain Nemo* (TV movie), *The Second Face* (TV “Movie of the Weekend”), *Mannix*, *The Rookies*, *Harry O*, *Hawaii Five-O*, *Cannon*, *Bonanza*, *Mod Squad*, *The Rockford Files*, *Quincy M.E.*, *The Six Million Dollar Man*, *Starsky and Hutch*, *The Rookies*, *The Delphi Bureau*, *Feather and Father*, *Room 222*, *Project U.F.O.*, *Petrocelli*, *Barnaby Jones*, *Banyon*. **1980s:** *Knots Landing*, *The Paper Chase*, *Mickey Spillane’s Mike Hammer*, *Ainwolf*, *Today’s FBI*, *T.J. Hooker*. Film scripts and research materials feature *Once You Kiss a Stranger*, *An American Dream* (aka *See You in Hell*, *Darling*) adapted from the Norman Mailer novel with a copiously hand-annotated copy of the same, *Brainstorm*, *Warning Shot*, *The Deer Park*, *The First Deadly Sin*, and more. Together with an 8 x 10 in. gelatin silver photo humorously signed and inscribed by Frank Sinatra to Rubin and assorted papers concerning Clifford Odets, including Odets’ own additional dialogue and “character sample” pages for *Humoresque* (1947), and a script by Rubin for *The Richard Boone Show* edited by Odets. Condition ranges widely, with most vintage good to very good. Interested bidders are strongly encouraged to preview the lot by appointment at our offices. **\$1,000 – \$1,500**



**1099. Unattributed Emmy Award from a regional Chapter.** (ca. 1980s) Original Emmy award statuette from the National Academy of Television Arts and Sciences. Regional chapters of the Academy recognize and reward broadcasting excellence in their local communities. The award stands 11 x 5.25 x 3 in. Assembled from 3-pieces: 1–rectangular base with “National Academy of Television Arts and Sciences” on the rim of the base, 1–hexagonal pedestal and 1–gold metal winged woman, representing the muse of art, holding an atom, the electron of science. Unattributed and without a nameplate. Exhibiting wear and age. The pieces are loose, but intact. In good condition. **\$1,000 – \$1,500**



With mini archives showcasing the evolution of a project from Rubin’s earliest notes and treatments through multiple revision drafts to the shooting script as filmed. TV materials include **1950s:** *Tales of Tomorrow*, *The Hunter*, *Checkmate*, *Goodyear Playhouse* “The Merry-Go-Round”, *Climax*, *Playwrights ’56* “Return to Cassino”, *Justice*, *Studio One in Hollywood*, *Man Against Crime*, *Armstrong Circle Theatre*, *Appointment with Adventure* (treatment only), *The Defenders* (treatment only). **1960s:** *The Chevy Mystery Show*, *Our American Heritage* “Born a Giant”, *The Lloyd Bridges Show*, *Ripcord* “The Silver Cord”, *The Alfred Hitchcock Hour* “A Nice Touch”, *Run for Your Life*, *Breaking Point*, *Land of the Giants*, *Mission: Impossible*, *The Fugitive*, *The Felony Squad*. **1970s:** *The Amazing Captain Nemo* (TV movie), *The Second Face* (TV “Movie of the Weekend”), *Mannix*, *The Rookies*, *Harry O*, *Hawaii Five-O*, *Cannon*, *Bonanza*, *Mod Squad*, *The Rockford Files*, *Quincy M.E.*, *The Six Million Dollar Man*, *Starsky and Hutch*, *The Rookies*, *The Delphi Bureau*, *Feather and Father*, *Room 222*, *Project U.F.O.*, *Petrocelli*, *Barnaby Jones*, *Banyon*. **1980s:** *Knots Landing*, *The Paper Chase*, *Mickey Spillane’s Mike Hammer*, *Ainwolf*, *Today’s FBI*, *T.J. Hooker*. Film scripts and research materials feature *Once You Kiss a Stranger*, *An American Dream* (aka *See You in Hell*, *Darling*) adapted from the Norman Mailer novel with a copiously hand-annotated copy of the same, *Brainstorm*, *Warning Shot*, *The Deer Park*, *The First Deadly Sin*, and more. Together with an 8 x 10 in. gelatin silver photo humorously signed and inscribed by Frank Sinatra to Rubin and assorted papers concerning Clifford Odets, including Odets’ own additional dialogue and “character sample” pages for *Humoresque* (1947), and a script by Rubin for *The Richard Boone Show* edited by Odets. Condition ranges widely, with most vintage good to very good. Interested bidders are strongly encouraged to preview the lot by appointment at our offices. **\$1,000 – \$1,500**



**1101. Large banner for “Earthquake Callahan” from *Bonanza*, Episode: “An Earthquake Called Callahan”.** (NBC-TV, 1959–1973) Vintage original hand painted banner accomplished in sign paint on 102 x 24 in. Masonite board. Used as a banner sign highly visible in the boxing scenes in the classic Western series. Exhibiting age, wear and soft and chipped corners. In vintage good condition. **\$300 – \$500**





**1102. Complete set of Mr. Ed's horseshoes accompanied with a cast signed photograph and other related material from *Mister Ed*.** (CBS-TV, 1961-66) Complete set of Mr. Ed's horseshoes that were chrome plated and framed in a custom frame with vintage painted caption. Accompanied with an assortment of production memos and crew lists, a framed 8 x 10 in. photograph signed by Alan Young and Connie Hines and a framed cast and crew photograph. Provenance: From the collection of set decorator Bert F. Allen. **\$3,500 - \$4,500**



**1103. *Rawhide* bumper art by Russell Roberts.** (CBS, 1959-1965) Vintage original artwork accomplished in gouache on 19.5 x 12.5 in. artists' board visible through 24.5 x 18 in. wooden frame. Depicting cattle in snowstorm. Unsigned. Exhibiting minor age and wear. Unexamined out of frame. In vintage very good to fine condition. **\$600 - \$800**

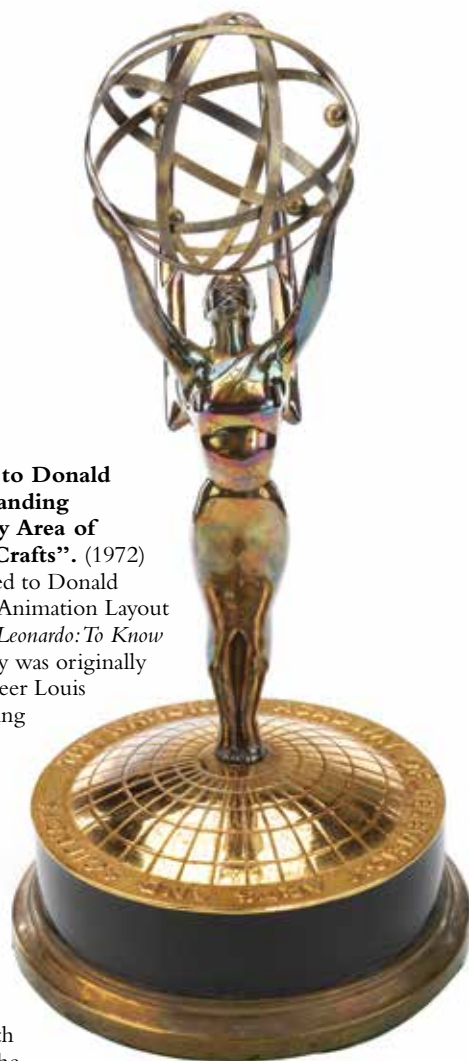


**1104. Original title from *Wagon Train* featuring Robert Horton.** (NBC, 1957-1965) Vintage original photographic of a title background sketch accomplished in pencil, ink and airbrush on a 26 x 20 in. photograph hand embellished with gouache and ink, tipped to backing board. Screen used in the opening credits. Exhibiting age, wear and production soiling, some cracking to marginal surface, chips tears and paper loss to extreme edges, not affecting artwork. In vintage very good condition. **\$300 - \$500**



**1105. Emmy award to Donald Feldsten for "Outstanding Achievement In Any Area of Creative Technical Crafts".** (1972)

Emmy Award presented to Donald Feldsten in 1955 for "Animation Layout of Da Vinci's Art" for *Leonardo: To Know How To See*. The trophy was originally designed by TV engineer Louis McManus in 1948, using his wife as his model. Consisting of a cast copper and nickel, gold-plated trophy. The statue stands 15.5 in. tall and depicts a winged woman, representing the muse of art, holding an atom, the electron of science, atop a wide pedestal base with the embossed text, "The National Academy of Television Arts and Sciences" on the rim and engraved on the face plate, "1972-1973 Television Academy Awards, Outstanding Achievement In Any Area of Creative Technical Crafts, David Feldstein, Robert Fontana and Joe Zuckerman, Animation Layout of Da Vinci's Art, Leonardo: To Know How To See, June 20 1972 - NBC". The statuette remains the symbol of the Academy's goal of supporting and uplifting the art and science of television. Exhibiting age, wear and expected patina. In vintage very good condition. **\$1,500 - \$2,500**





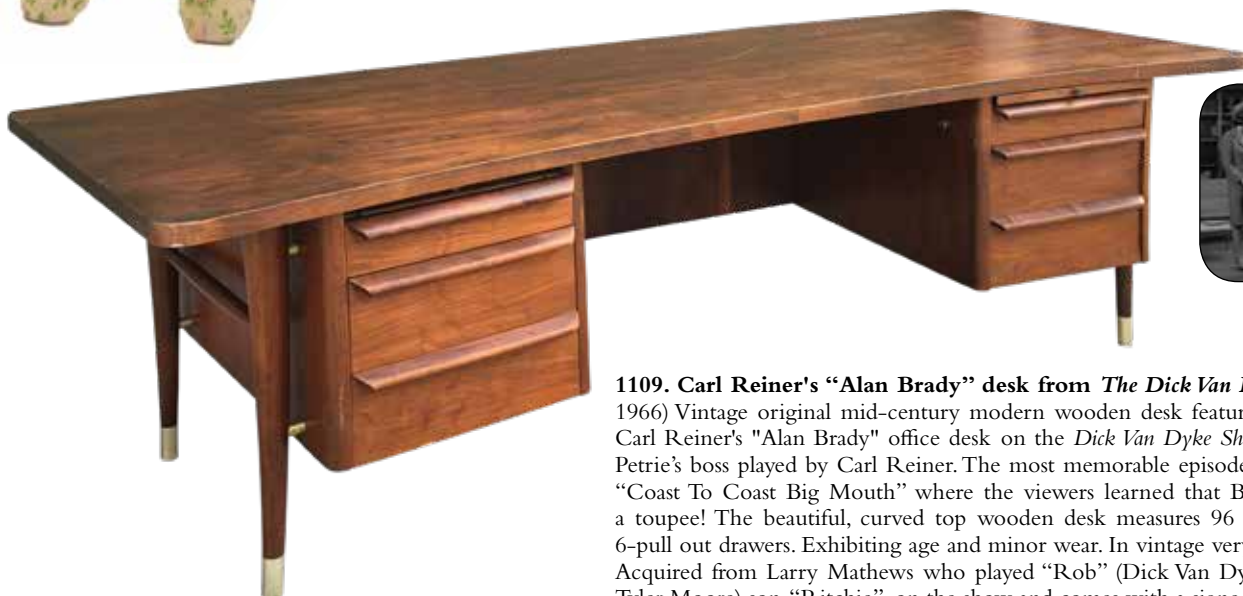
**1106. Andy Griffith "Andy Taylor" Mayberry Sheriff's badge from *The Andy Griffith Show*.** (CBS, 1960-1968) Vintage original sheriff's 6-pointed star badge. Stamped of silver metal with "Sheriff / Mayberry" in the center and embossed stud and star motif around the perimeter. Measuring 2.5 in. in diameter and retaining the integral pin back. Comes with a notarized LOA from Richard O. Linke, Griffith's manager of 37 years, stating he received the badge from Reggie Smith in the wardrobe department when the show wrapped in 1968. In vintage fine condition. **\$8,000 - \$12,000**



**1107. Art Clokey "Sally Hansen" stop motion puppet from *Davey and Goliath*.** (Clokey Prod., 1960-1977) Vintage original hero "Sally" animation puppet comprised of metal ball and socket armature, covered in cast foam latex, epoxy resin head and feet and measuring 7 in. tall x 2.25 in. wide. Sally is Davey's younger sister, who appears throughout the stop-motion series beginning in 1960. Dressed in cloth pajamas with signature flip hairstyle and big blue eyes. Hands are missing but arm armatures are present. In production, the puppet would have featured pliable clay eyebrows and interchangeable paper mouths for expression and articulation. Exhibiting age, production-wear, use and handling, chipped paint, staining and soiling. Rubber components are rigid. In good condition. **\$1,000 - \$1,500**



**1108. Universal Television end credit title art.** (ca. 1950s) Vintage original title card with text accomplished in hand painted gouache on 19.6 x 16 in. acetate laid over a handpainted background of the globe accomplished in gouache on 19.6 x 16 in. artists' board. Exhibiting production wear, handling, paint chipping and some loss to lettering. In vintage very good to fine condition. **\$600 - \$800**



**1109. Carl Reiner's "Alan Brady" desk from *The Dick Van Dyke Show*.** (CBS, 1961-1966) Vintage original mid-century modern wooden desk featured in several episodes as Carl Reiner's "Alan Brady" office desk on the *Dick Van Dyke Show*. Alan Brady was Rob Petrie's boss played by Carl Reiner. The most memorable episode to feature the desk was "Coast To Coast Big Mouth" where the viewers learned that Brady was bald and wore a toupee! The beautiful, curved top wooden desk measures 96 x 28.5 in x 38 in. with 6-pull out drawers. Exhibiting age and minor wear. In vintage very good to fine condition. Acquired from Larry Mathews who played "Rob" (Dick Van Dyke) and "Laura's" (Mary Tyler Moore) son, "Ritchie", on the show and comes with a signed LOA. **\$4,000 - \$6,000**





**1110. *Whispering Smith* (3) western scene title art.** (1961) Collection of (3) vintage original title art 20 x 16 in. prints tipped to backing boards. Exhibiting age, production-wear and handling, bumped corners and soiling. In good condition. **\$200 - \$300**



**1112. Irene Ryan "Granny" signature hat from *The Beverly Hillbillies*.** (CBS, 1962-1971) Vintage original character hat, screen worn by the irascible matriarch of the Clampett clan. Consisting of a pancake or "Watteau" hat of purple fleur-de-lis embroidered silk with mauve corded ribbon piping along the brim and across the crown and with an ivory velvet ribbon band culminating in a flat bow at the front. Lined in the same purple patterned fabric and with an integral ivory elastic cord chinstrap for affixing to the wearer's head. Highly visible worn by the beloved curmudgeon throughout the series. Exhibiting age and wear with some thread pulls and small breaches to the fabric on top. In vintage very good condition. *Provenance:* Irene Ryan donated this hat to the Movieland Wax Museum in Buena Park, CA when she attended a party to unveil wax figures of the cast. Sold by Profiles in History's Hollywood Wax Museum Auction May 1, 2009, Lot 158. Hollywood Wax Museum purchased the hat when Movieland closed in 2005. **\$2,000 - \$3,000**



**1111. Topps complete set of (66) *Beverly Hillbillies* trading cards.** (1963) Collection of vintage original (66) 2.5 x 3.5 in. Topps brand trading cards. Topps trading card set. When first released, the cards were available in five-cent packs and less commonly in one-cent gumball machines. In the 1980s the consignor purchased a rare vintage gumball machine still containing a stack of *Beverly Hillbillies* cards. The consignor assembled a few full sets of cards and this is one of those sets. The cards have been handled only twice, once when placed into the machine in 1963, and once when they were retrieved and placed into display sleeves in 1984. All retaining clean, crisp edges and sharp corners. In vintage fine condition. **\$200 - \$300**



**1113. *The Saint* (20) promotional color transparencies.** (ITC, 1962-69) Collection of (20) vintage original color 35mm transparencies in slide housings. Featuring Roger Moore as "Simon Templar" and more. Exhibiting light handling. Otherwise in vintage very good condition. **\$200 - \$300**



**1114. *The Munsters* original opening title.** (CBS, 1964-1966) Vintage original title card accomplished in hand painted textured acrylic on a 27 x 20 in. glass pane. Image measures 17 x 10 in. Masking taped edge for safety. Exhibiting age and wear. In vintage very good condition. **\$6,000 - \$8,000**



**1115. *The Munsters* Season 1, Episode 32 "Mummy Munster" original title art.** (CBS, 1964-1966) Vintage original large title card accomplished in hand painted textured acrylic on a 26.5 x 20 in. glass pane. Masking taped edge for safety. Image measures 13 x 10 in. Exhibiting age and wear. In vintage very good condition. **\$2,000 - \$3,000**



**1116. Fred Gwynne "Herman Munster" prop plaster head from Episode: "Prehistoric Munster" from *The Munsters*.** (CBS, 1964–1966) Vintage original cast and sculpted heavy hollow bust measuring 10 x 15 x 7.5 in. Constructed of core plaster lifecast of Fred Gwynne in "Herman Munster" makeup and with sculpted hair and added metal neck bolts to complete the character likeness. The detailed lifecast retains every wrinkle and pore from the actor's face. The bust sets upon an integral round pedestal. Highly visible being sculpted by "Marilyn Munster" (Pat Priest) in the episode "Prehistoric Munster". On screen, the bust appears as raw clay and in various states of progress. Following its use on the show, the studio finished the sculpture to greater detail for a series of promotional photos and it was antiqued with paint to appear like bronze for display. Exhibiting minor wear and age. An iconic character visage that hits all the genre marks; classic Universal Monster character makeup originated by Jack Pierce, reimagined and applied by Bud Westmore, worn by Fred Gwynne as "Herman" in *The Munsters*, the most beloved monster series of all time. In vintage fine condition. **\$6,000 - \$8,000**



**1117. Jackie Coogan "Uncle Fester" signature fur-trimmed coat from *The Addams Family*.** (ABC, 1964–66) Vintage original black wool coat with front zipper closure and gray faux fur collar with zipper attachment. The custom double-vent at the rear with zipper closure was created by the studio to allow the Fester character to ride a motorcycle in the show (seams have since been sewn shut by the studio). Accompanied by a handwritten letter of authenticity by Coogan's wife, Dorothea, on "Mrs. Jack Coogan" letterhead, in part: "[the jacket] is the original and only one made for him and worn by him throughout the making [of] the Addams Family series. At the completion of the series it was given to Jackie by the studio and has remained in my possession ever since." Exhibits minor wear at the bottom edge with studio repair. Black interior lining is frayed at the bottom. In vintage fine condition. **\$30,000 - \$50,000**



# GILLIGAN'S ISLAND



**1118. Bob Denver "Gilligan" signature shirt from *Gilligan's Island*.** (CBS, 1964-1967) When you're marooned on an uncharted island with only the clothes on your back, the clothes on your back become your signature outfit. And of all the shipwrecked souls to ever inhabit the big or small screen, Bob Denver's kind-hearted, bumbling sailor, "Gilligan" is the most well known and arguably most beloved. This is an iconic screen worn Gilligan signature shirt as seen throughout the series' 89-episode run and 3-subsequent feature length spin-offs. Consisting of a vintage original, custom tailored, cherry red heavy jersey cotton, long sleeve pull-over shirt with ivory denim collar and v-neck 3-button closure. This shirt was authenticated by Bob Denver himself as one he wore in the show and as the only one he knew of to have survived production. Exhibiting extremely light production wear. Provenance: Profiles in History HACR6 Auction June 26, 1999. This shirt was also featured in a Wall Street Journal article July 23, 1999. In vintage production used very fine condition. Comes with a COA. **\$30,000 - \$50,000**



**1119. Dawn Wells signature “Mary Ann” costume from *Gilligan’s Island*.** (CBS TV, 1964–1967) Vintage original light blue and white gingham (2) piece signature costume worn by Dawn Wells as simple Kansas farm girl “Mary Ann” in multiple episodes of the classic TV comedy *Gilligan’s Island*. Consisting of (1) Patty Woodward designed sleeveless blouse with integral skirt with white lace Peter Pan collar and hems, and zipper back closure. Also includes (1) matching pair of discreet shorts with elastic gather legs and zipper back closure to be worn under the very short skirt. Blouse retains the internal Woodward maker’s label. Exhibiting minor age and production wear and light staining. In vintage very good to fine condition. From the personal collection of Dawn Wells and accompanied by her LOA. **\$8,000 - \$12,000**



**1120. *Gilligan’s Island* coconut cup.** (CBS, 1964–1967) Vintage original slip cast ceramic coconut cup glazed with mat brown body and white gloss rim and interior. Measuring 4 in. round. In vintage very good condition. Originally from the collection of “Gilligan” himself, Bob Denver. Comes with a COA. **\$400 - \$600**



**1121. *Voyage to the Bottom of the Sea* miniature “Apple One” diving bell.** (Irwin Allen Prod., 1961) Vintage original model miniature diving bell constructed of cast metal and repurposed existing components assembled and highly detailed with light sconces, portals, grab-bar ladders, rails and other features. The model is primarily an orb affixed to a conical base. The entire construction is expertly studio painted in yellow with black base and central black stripe with white hand lettering reading, “NIMR” on either side of the bell’s door. The model measures 6.75 x 7 in. Highly visible in multiple episodes of the underwater Sci-Fi series. Exhibiting some missing piece including the hatch door and paint chipping, age and wear. In vintage good condition. **\$7,000 - \$9,000**





**1122. *The Legend of Jesse James* (series) original title artwork featuring a locomotive holdup.** (TCF TV, 1965-1966) Vintage original production painting accomplished in ink and gouache on 29 x 22 in. artists board. Appropriating a stark black and white woodblock print style. Unsigned. Exhibiting age, soiling, edge wear, some surface paper loss not affecting the artwork. In vintage very good condition. **\$200 - \$300**



**1123. *The Wild Wild West* (3) scripts, film canister and ephemera.** (CBS, 1965-1969) Collection of vintage original scripts and ephemera including (3) studio bound and bradded scripts with 1-Episode: "Oh What A Tangled Web We Weave", written by Robert V. Barron and Jack Marlowe, dated 6-10-65, 1-Episode: "The Night of the Torture Chamber", written by Jason Saltzman and Jason Wingreen, dated 9-3-65, and 1-Episode: "The Night of the Kraken", written by Stephen Kandell, dated 6-21-68, belonging to actor Anthony Caruso with hand annotation. (1) 12.5 in. round purple plastic film canister with CBS sticker and *Wild, Wild West* stamp, (2) 8 x 10 in. gelatin silver publicity photos with accompanying promotional snipes, and (1) 5 x 7 in. color transparency of color cartoon and 1-accompanying 8 x 10 in. of the image. All exhibit minor age and production use. In vintage very good to fine condition. **\$400 - \$600**



**1124. *Honey West* (10) photographic title cards featuring Anne Francis.** (ABC, 1965) Vintage original (10) gelatin silver 10.5 x 12.5 in. photographs tipped to black backing boards. "Honey West" played by Anne Francis, was one of the first female private eyes to ever appear on TV. Images include "Honey West" and partner and man-Friday, "Sam Bolt" (John Ericson). With 1-photo signed by Anne Francis. In vintage fine condition. **\$1,000 - \$1,500**

**1125. *Get Smart* (5) technical pencil drawings used in creating set blueprints.** (CBS, 1965-1970) Vintage original (5) Art Department's pencil draftings used to generate blueprints for sets in the series. Each bears the CBS Studio Center stamp with the corresponding episode's production information including series and episode titles, production numbers, set title, date, names of art director and artist, stage and more. These set drawings include the Chief's Office and Max's Apartment. Episodes include "Witness for the Execution," "How Green Was My Valet" and "Valerie of the Dolls." Exhibiting production use. In vintage very good to fine condition. **\$600 - \$800**



**1126. *Get Smart* iconic Stereophonic Gun.** (CBS, 1965-1970) Vintage original custom-made iconic gun prop is immediately recognizable to fans of the classic spy spoof. Constructed of cast resin and expertly assembled, studio painted and finished to appear as two revolver frames, cylinders and barrels sharing a single central grip and trigger. Measuring 9.5 x 4.5 x 6 in. Featured in the Episode: "The Day They Raided Knights", the Stereophonic Gun is a deadly new invention of the evil KAOS organization. As "Maxwell Smart" (Don Adams) and "Agent 99" (Barbara Feldon) battle KAOS to foil its plot to distribute the weapon to all of its field agents, it's discovered to the dismay of KAOS that the weapon's manufacturer mistakenly made the guns to play stereophonic music, rather than fire bullets. Originally from Ellis Props, which created and supplied props to the Emmy-winning series. In vintage very good to fine condition. This gun was exhibited at the SPY-FI Exhibit at the C.I.A., Langley, VA (2000-2001). **\$3,000 - \$5,000**



**1127. The Man from U.N.C.L.E. hero Nightscope Rifle also used by Charlton Heston in The Omega Man.** (MGM, 1964-68/Warner Bros., 1971) Original M3 Carbine fitted with Infrared (IR) sniperscope. This .30 caliber rifle was used by an assassin in *The Man from U.N.C.L.E.* Season 1 episode "The Iowa-Scuba Affair" and served as the basis for the villainous THRUSH agent rifles used later in the series. Of particular note, this M3 IR scope was mounted on a Browning Automatic Rifle used by Charlton Heston as "Neville" against the mutated plague victims in the 1971 science fiction film *The Omega Man* while the M3 Carbine is clearly sitting on a chair (sans scope) in his apartment. This weapon was also used by Robert Loggia in his 1966 NBC adventure series *T.H.E. Cat*. Measures 36 in. long. This gun was exhibited at the SPY-FI Exhibit at the Queen Mary, Long Beach, CA (2007). Shipping arrangements via a federal firearms licensed dealer will apply. **\$12,000 - \$15,000**



**1128. Wild Wild West traincar interior concept painting by W. C. Smith.** (CBS, 1965) Vintage original painting accomplished in pencil, artists' marker, and gouache on 15 x 12 artists' board in a 19 x 16 in. detached but present mat, with production details handwritten in pencil, "Wild, Wild West Pilot - 1964", "Preliminary Study - INT Train", and "Designers - Hesghong + Jennings, Illus. - W.C. Smith". From the collection of art director Joseph R. Jennings, who served as assistant art director on numerous episodes of the series, including the pilot for which this art was rendered. Exhibiting light production wear and handling. In vintage very good condition. **\$1,000 - \$1,500**



**1129. Lost in Space TV station contest "Space Commander" spacesuit.** (1965)

Vintage original silver coated cotton child's size "10" space suit with shirt collar, long sleeves, 2-thigh flap pockets, zipper front closure, and 3-Lost in Space-themed embroidered patches affixed at chest and left sleeve. This costume was the grand prize in a contest run by a Pennsylvania TV station in 1965 to promote the show. Exhibiting wear, age and use, soiling, 1-button missing from right pocket, loose threads, and rubbing to metallic coating. In vintage good to very good condition. **\$300 - \$500**







ALSO STARRING  
DICK  
SARGENT



**1130. Dick Sargent title credit production cel from the opening credits of *Bewitched*.** (DePatie-Freleng, 1964-69) The same studio that was responsible for *The Pink Panther* cartoons produced the opening credits with Friz Freleng directing. Extremely rare untrimmed 2-cel setup measures 10.5 x 12.5 in. Image size is 6 in. Unexamined out of frame. In very fine condition. **\$3,000 - \$5,000**

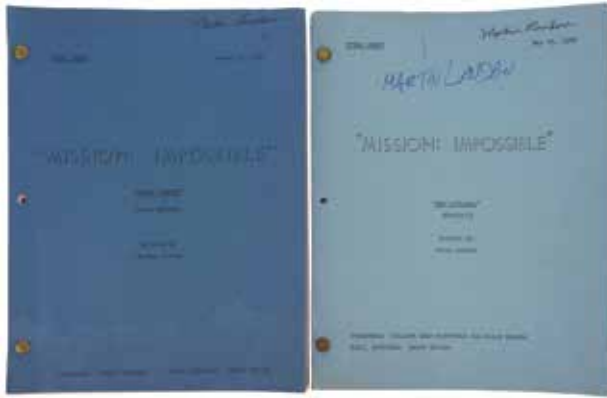
## I Dream of Jeannie



**1131. "Jeannie" extremely rare production cel from the opening credits of *I Dream of Jeannie*.** (DePatie-Freleng, 1965) The same studio that was responsible for *The Pink Panther* cartoons produced the opening credits with Friz Freleng directing. Extremely rare untrimmed cel measures 10.5 x 12.5 in. Image size is 6 in. Accompanied by a presentation background with bottle graphic. In very fine condition. **\$6,000 - \$8,000**

**1132. Martin Landau (2) personal scripts with 1-signed from *Mission: Impossible*.**

(DesiLu, 1966–1973) Vintage original (2) Studio bound and bradded Final Draft scripts owned and used by actor Martin Landau including (1) 61-page Episode: “The Diplomat” written by Jerry Ludwig and dated May 25, 1968 on the cover and signed “Martin Landau” on the upper center of the cover and (1) 54-page Episode: “Sweet Charity” written by Barney Slater and dated August 31, 1967 on the cover. Landau starred as master of disguise Rollin Hand during production of CBS-TV’s classic “Mission: Impossible” spy series. Both scripts are marked with Landau’s name in the top corner. Exhibiting minor age and production use, In vintage very good to fine condition. Acquired from an associate of Landau. **\$600 - \$800**

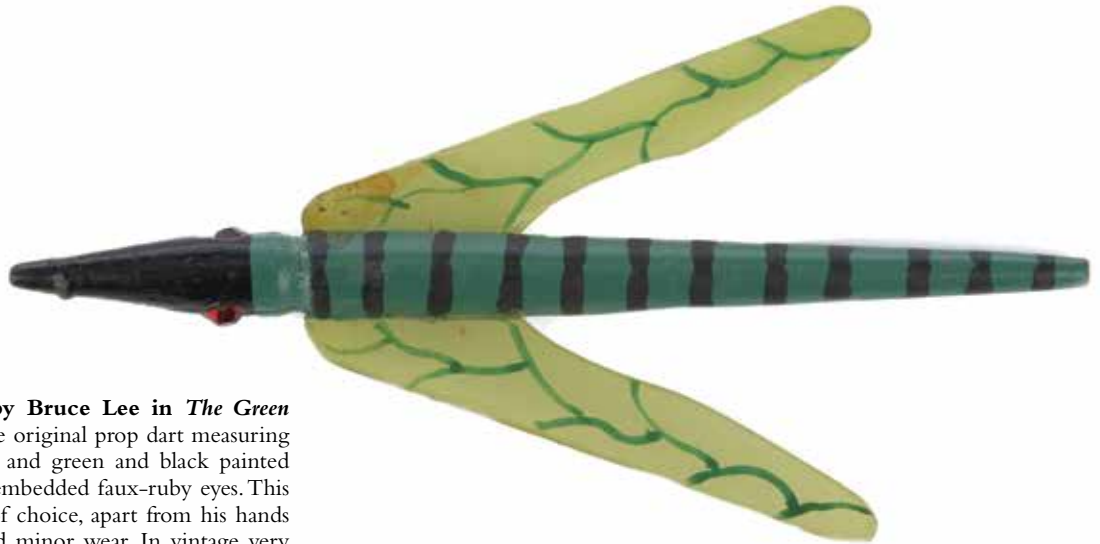


**1133. *Mission: Impossible* cast & crew production gift.**

(DesiLu, 1966–1973) Vintage original drinking 5.75 x 5 in. glass mug emblazoned with “Our sincere thanks! The IMF and printed with signatures, “Peter G” (Peter Graves), “Greg” (Greg Morris), “Lynda” (Lynda Day George) and “Peter L” (Peter Lupus). The special glass was given as a gift by the show’s producers to the crew during *Mission: Impossible* last season in 1971–72. Exhibiting minimal handling. In vintage fine condition. This piece was exhibited at the SPY-FI Exhibit at the C.I.A., Langley, VA (2000–2001). **\$300 - \$500**



**1134. Prop “Hornet” dart used by Bruce Lee in *The Green Hornet*.** (ABC-TV, 1966–1967) Vintage original prop dart measuring 2.5 x 4.75 in. Constructed of carved and green and black painted wood with flexible plastic wings and embedded faux-ruby eyes. This dart is “Kato’s” (Bruce Lee) weapon of choice, apart from his hands and feet, of course. Exhibiting age and minor wear. In vintage very good to fine condition. Provenance: Profiles in History The Bruce Lee Collection sale, 1993. Lot 689. **\$4,000 - \$6,000**



**1135. Van Williams “Britt Reid” Hornet “gas” gun from *The Green Hornet*.** (ABC-TV, 1966–1967) Vintage original signature Hornet gun. This “gas” gun is constructed of carved wood, textured grip and Green Hornet design motif, with barrel and upper casing of metal. The base of the grip features a discreet spring-loaded door that the compressed air line would run through and depressible metal trigger at the rear of the casing. For the gas scenes, the compressed air line would be concealed in the actor’s sleeve. The gun is visible in early filmed garage segments when the Hornet checks his weapons and inserts a “gas” cartridge in the gun before he and “Kato” (Bruce Lee) roll out in “Black Beauty”. The guns went through three primary paint schemes until one was found that would photograph best on screen. Measuring 9.5 x 5 in. and studio painted silver. Exhibiting some paint chips around the grip. Provenance: Profiles in History Icons of Hollywood Auction December 2011. Lot 538. **\$6,000 - \$8,000**

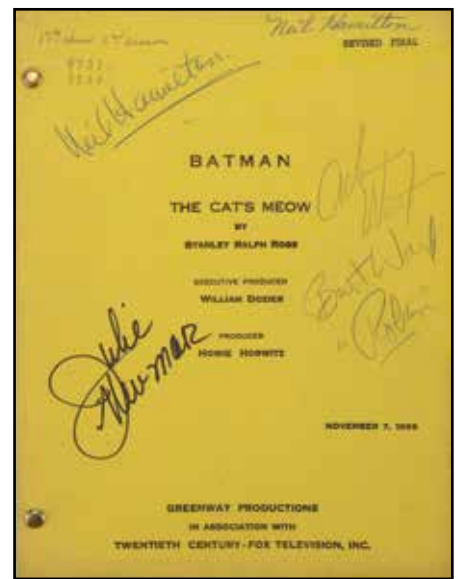






**1136. Frank Gorshin "Riddler" signature costume from *Batman*, the series.** (TCF TV, 1966-1968) Vintage original (5) piece "Riddler" costume including (1) green spandex long sleeved leotard with, turtleneck collar, elastic leg openings, zipper back closure, and black screen printed question marks on chest, back and sleeve cuffs, (1) pair of matching footed leggings with, elastic waistband, and black screen printed question marks down the outside legs, (1) matching pair of green stretch cotton briefs, (1) pair of lavender tuxedo gloves with purple button snap closures at wrist and (1) matching purple satin bandit-style facemask with beige felt backing and black elastic strap. Also possibly used by actor John Astin when filling in if Gorshin was unavailable. One of Gotham City's most notorious villains, this is an instantly recognizable and iconic signature costume from the campy 1960s superhero TV series. Exhibiting production wear and handling, age, fading, and soiling. In production used good to very good condition. \$12,000 - \$15,000

**1137. *Batman* personal Neil Hamilton "Commissioner Gordon" cast signed script for Episode: "The Cat's Meow".** (TCF TV, 1966-1968) Vintage original studio bound and bradded 66-page multicolor Revised Final script dated November 7, 1966 on the cover, written by Stanley Ralph Ross. Signed on the cover "Neil Hamilton" ("Commissioner Gordon"), "Julie Newmar" ("Catwoman"), "Adam West" (Batman) and "Burt Ward" (Robin. With Hamilton's handwritten notation in ink throughout. Also includes 18-additional revision pages with cover page signed, "Julie Newmar Catwoman", "Chad Stewart" and "Jeremy Clyde". The cover was professionally restored previous to Ward and West's signatures. Exhibiting production handling and wear, with light soiling. In vintage very good condition. \$600 - \$800



**1138. *Batman* Belgian window card poster.** (TCE, 1966) Vintage original 14.5 x 21.5 in. Belgian window card poster for the film adaptation of classic campy TV series starring Adam West as the "Caped Crusader". Playdate field above the graphic remains clean. Exhibiting light handling. Otherwise in vintage good to very good condition. \$400 - \$600



**1139. *Batman* dairy poster featuring "Batman" and "Robin".** (TCF TV, 1966-1968) Vintage original 44 x 24 in. All Star Dairies advertising poster. With copyright printed at the bottom, "National Periodical Publications, Inc. 1966". Exhibiting some folds, wrinkles, age and wear. Colors remain vibrant. In vintage good condition. \$200 - \$300



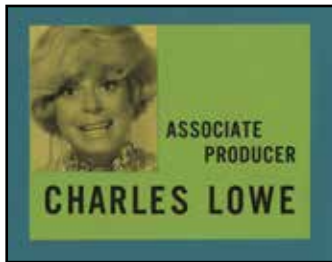
**1140. "Mr. Freeze" helmet from the classic 1960s Batman TV series.** (TCF-TV, 1966-68) Vintage original screen used helmet constructed of cast fiberglass shell with rivet details, an accordion neck portion, short aluminum peaked breastplate and working hinged flip-visor with a transparent see-through bubble visor, now amber from age. The helmet surfaces are expertly painted in metallic silver. Interior lined with carved soft foam for fit and comfort of wearer. From the mod and madcap 1960s *Batman* TV series, this "Mr. Freeze" helmet was worn in the episode: "Instant Freeze" starring George Sanders as "Mr. Freeze" in the first appearance of that character in the series. In the plotline, 6-Mr. Freezes appear simultaneously, so the specific wearer is unknown. Exhibiting scuffing to silver paint, scratching to bubble dome of visor, interior foam padding is supple and intact. In production-used vintage good to very good condition. **\$3,000 - \$5,000**



**1141. Bob Kane drawing of "Batman" and "Robin".** (ca. 1960s) Vintage original drawing accomplished in pen and marker on artist board measuring 10.5 x 14.5 in. Signed by Bob Kane. Featuring Kane's "Dynamic Duo" In vintage fine condition. **\$500 - \$800**



**1143. Martin Milner "Officer Malloy" Police uniform and accessories from *Adam 12*.** (NBC TV, 1968 - 1975) Vintage original (2) piece costume and accessories including (1) dark blue officer's short sleeve shirt with button front closure, rank patches on shoulder cloth epaulets with metal "Malloy" pin badge affixed to right flap pocket retaining internal Machin maker's bias label typed, "Marty Milner October 1972", (1) pair of matching pants with bias label handwritten, "M. Milner", (1) black leather belt with velcro closure, (1) clip-on uniform neck tie with tie clip, (1) Safety Speed brand side arm holster and belt with velcro closure and 2-small utility pouches, 2-ring clips, 1- handcuff pouch containing Peerless steel handcuffs and key, and (1) production made LAPD metal Police shield badge with number "225" embossed on the front and pin back fastener and markings, "V117899" on the verso. Exhibiting production wear and some age. In vintage very good to fine condition. Comes with 4-Milner signed COAs. **\$4,000 - \$6,000**



**1142. Carol Channing (18) Main Title Cards and photographs for a TV Special.** (Desilu, 1966) Vintage original (18) title cards with "credit" overlays, as well as gelatin silver photographs of Carol Channing measuring 10.5 x 12.5 in. In vintage fine condition. **\$400 - \$600**





**1144. Sally Field “Sister Bertrille” habit from *The Flying Nun*.**(ABC, 1967–1970) Vintage original costume consists of a crème-colored floor-length habit with zipper back closure and matching (1) fabric belt, completed by (1) capelet accessory and (1) black wooden beaded rosary. Habit retains internal “Columbia Pictures” bias label handwritten, “Sally Field.” Belt retains a Columbia label handwritten, “Sally”. The iconic coronet hat retains the “Berman Costume” bias label handwritten, “Sally Field”. In this delightful comedy Sally Field plays a young nun in the Convent San Tanco, Puerto Rico, where her winged coronet hat causes her to take to the air on a breeze, to be flown on madcap adventures. Exhibiting age and production wear, makeup remnants on the collar. In vintage good to very good condition. **\$6,000 - \$8,000**



**1145. Gary Conway “Capt. Steve Burton” Spindrift uniform from *Land of the Giants*.** (TCF TV, 1968–1970) Vintage original red corded fabric (2) piece futuristic uniform including (1) collarless waistcoat with long sleeves, tabbed snap and zipper front closure, zipper slash pocket left chest, and auxiliary left shoulder pocket, additional snaps at wrist and waist, with cloth and board ranking epaulets (detached but present), and multicolor embroidered Spindrift Crew patch on right chest, lined in maroon satin, and (1) matching pair of zipper front pocketless pants. Jacket retains Western Costume inkstamp interior sleeve lining. Exhibiting minor production wear and age, some lining separation. In vintage very good to fine condition. **\$4,000 - \$6,000**



**1146. Jack Lord “Det. Steve McGarrett” signed script for *Hawaii Five-O*, Season 9, Episode 9: “Let Death Do Us Part”.** (CBS, 1968–1980) Vintage original studio bound and bradded 61-pink page script dated August 16, 1974 on the cover, written by Bud Freeman, signed in black ink on the cover, “Jack Lord” with his name written in an unknown hand above that in blue ink. Exhibiting production use and wear. In vintage production used very good to fine condition. **\$200 - \$300**



**1147. Robert Reed "Mike Brady" prop wedding band from *The Brady Bunch*.** (Paramount TV, 1969-1974) Vintage original screen-used 18k gold plated prop wedding band, worn throughout the popular series by everybody's favorite TV father of the era, "Mike Brady" (Robert Reed), much loved, on and off set. Beyond playing a character, many of the kids in the cast felt Reed was a surrogate dad and his TV wife Florence Henderson ("Carol Brady") remarked upon Reed's untimely death, "I feel like I lost a husband, a father to my kids and a good friend all in one day." Legendary producer Sherwood Schwartz conceived of the idea for *The Brady Bunch* in the late 1960s, after reading a Los Angeles Times article that claimed 30% of marriages in the United States have a child or children from a previous marriage. This ring remains a symbol of a father's commitment to his wife and the children she brings to a marriage from her previous life. Reed, as "Mike Brady" personified this commitment to his "blended" TV family. Exhibiting production wear and handling, rubbing to plate, and light scoring of the metal. In production used very good condition. Accompanied by a notarized COA from Karen Baldwin, daughter of Robert Reed. **\$1,000 - \$1,500**



**1148. *Brady Bunch* hat signed by Robert Reed, Florence Henderson, all 6-"Brady kid" actors, Ann B. Davis and others.** (Paramount TV, 1969-1974) Vintage original yellow baseball cap with blue embroidered "Brady Bunch" at the front, with cast and crew signatures in black ink, including Robert Reed, Florence Henderson, Susan Olsen, Michael Knight, Ann B. Davis, Maureen McCormick, Eve Plumb, Barry Williams, Mike Lookinland, Christopher Knight, Robbie Rist and more. Signed for a camera operator in the final season of the series. Exhibiting minor age and light handling. In vintage very good to fine condition. **\$1,000 - \$1,500**

**1149. *Love American Style* (30) episode scripts.** (ABC, 1969-1974) Collection of vintage original (30) studio bound and bradded scripts with episode titles, writer's names, and dates on the covers, all dates range from April to November of 1969. Episodes include: "Love and the Divorce Sale", "Love and the First Nighters", "Love and Grandma", "Love and the Dating Computer", "Love and the Dummies", "Love and the Gangster", and many more. All approx. 30-pages in length.



Exhibiting varying degrees of production use, age, staining to a few covers. All content appears to remain in vintage very good to fine condition. **\$200 - \$300**



**1150. John Saxon "Dylan Hunt" futuristic jumpsuit from *Planet Earth*.** (Warner Bros. TV, 1974) Vintage original chartreuse and mustard color blocked collarless jumpsuit with zipper front closure, 1-small 2 in. slash pocket, and stirrups. Retaining internal fabric label handwritten, "John Saxon 1". With unfinished sleeve cuffs and untrimmed zipper flashing. Exhibiting minor age, some wear, and very light thread pulls in areas. In vintage very good to fine condition. **\$400 - \$600**

**1151. *The Night Stalker*, Episode: "Mister R.I.N.G."** (Universal TV, 1974-1975) Vintage original studio bound and bradded 63-page script dated November 18, 1974 on the title page, written by Jimmy Sangster & L. Ford Neale. With handwritten "-Nightstalker-, Mr. R.I.N.G." on the cover. Exhibiting production use and wear, with evenly toned pages. In vintage very good condition. **\$200 - \$300**







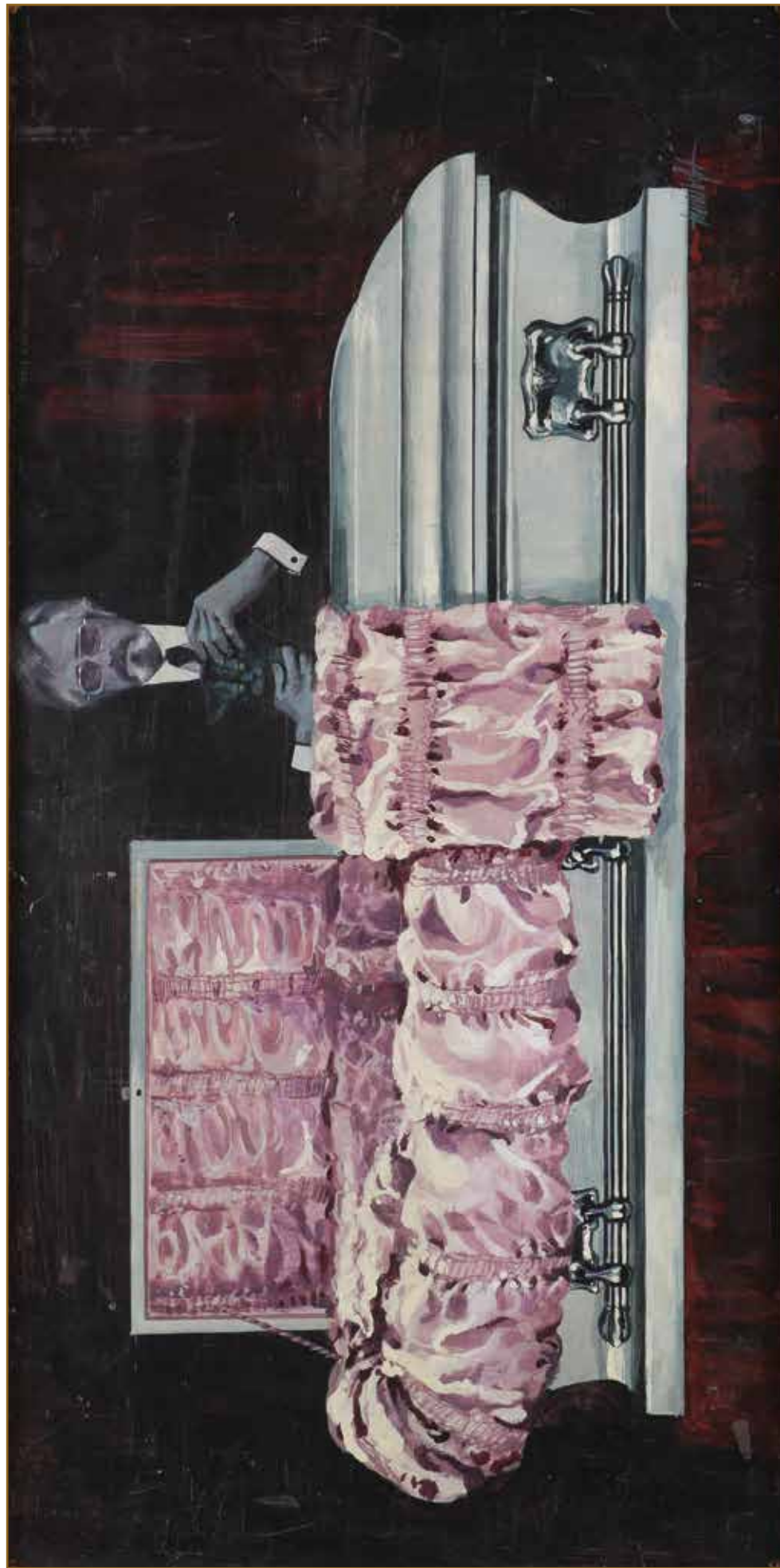
**1152. Night Gallery paintings (2) commercial posters titled "You Can't Get Help Like That Anymore" and "Spectre in Tap-Shoes".** (Universal City Studios, 1971) *Night Gallery* was in essence Rod Serling's sequel to his legendary classic fantasy television series *The Twilight Zone*. Each episode began with Serling introducing the story by means of a fantastic painting which illustrated it, hence the "Gallery" in the title. Universal chose to capitalize on the show's popularity with fans of horror and sci-fi (who by nature tend to be rather fanatic) by issuing commercial posters of a limited selection of the original series paintings which were executed by artist Tom Wright. The two offered here are from the episodes "You Can't Get Help Like That Anymore" and "Spectre in Tap Shoes", and both are rolled (never folded) as issued. This marketing campaign came well into the run of the series, so consequently very few of these posters ever reached collectors' hands, and have become quite scarce. Only a trace of storage handling, very good to fine condition. **\$300 - \$500**



**1153. Museum quality Rod Serling display figure by artist Larry Torro.** This is a Lifesize, hyper realistic figure of television icon Rod Serling. Created by artist "Rubber" Larry Torro for a *Twilight Zone* event at The Hollywood Show in Los Angeles. The event re-united the surviving cast members from the original 1960's T.V. series. It features a remarkable bust sculpted from countless images, capturing Rod mid-sentence as if he were actually delivering his opening monologue. The bust and hands are cast in the highest grade prosthetic silicone rubber to simulate real flesh. The bust features hand punched hair, eyebrows, and brown glass eyes. Mounted on a poseable mannequin in his trademark pose with faux cigarette in hand. Stands 68 in. tall on base. **\$6,000 - \$8,000**



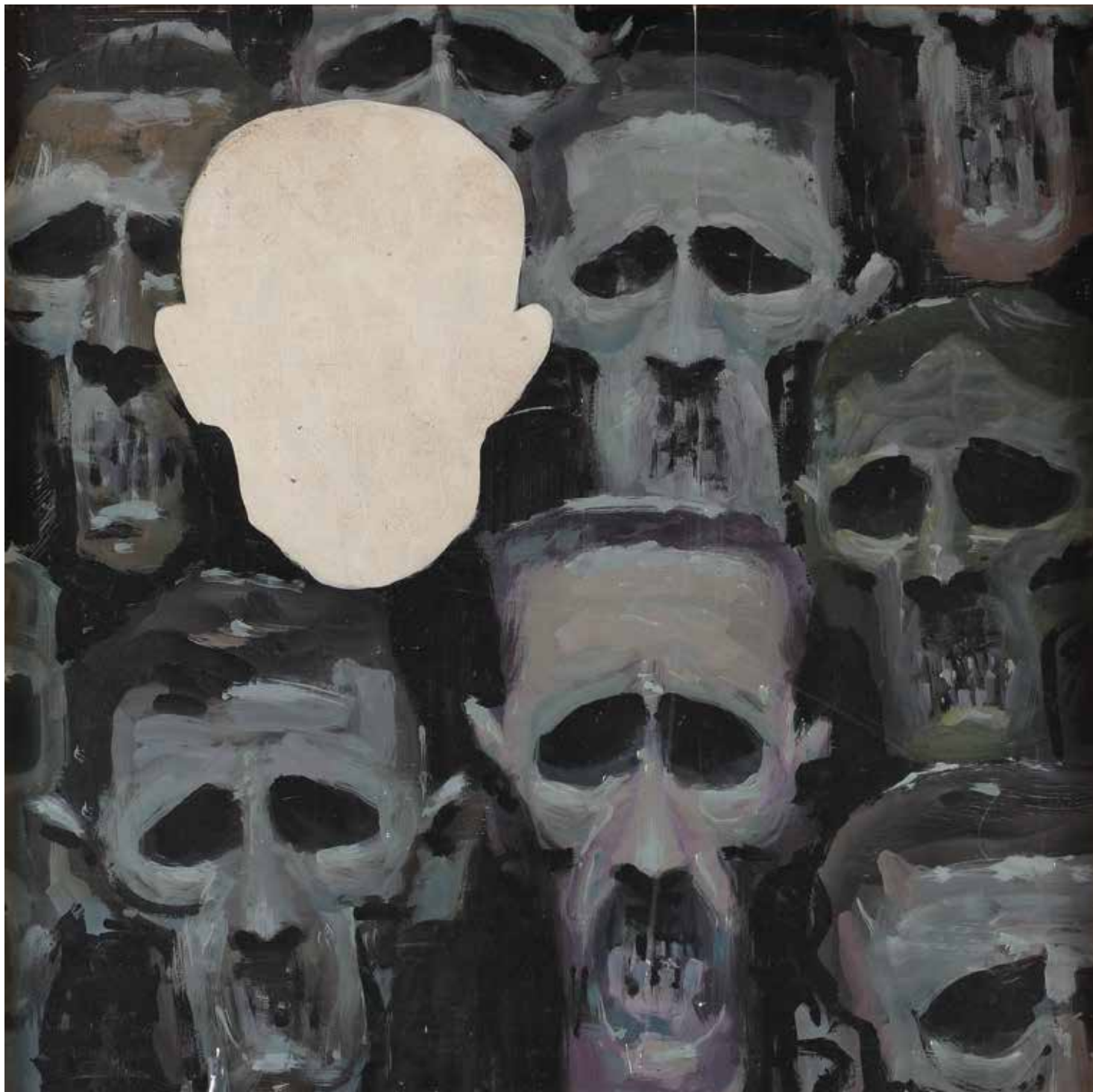
**1154. The Twilight Zone script for Season 1, Episode 29: "A Stop at Willoughby".** (MGM, 1960) Vintage original studio bound and bradded 29-page script written by Rod Serling, dated on the cover January 4, 1960, entitled "A Stop at Willoughby", starring James Daly "Gart Williams", Howard Smith "Misrell", Patricia Donahue "Janie Williams", and Rod Serling as narrator. Exhibiting production wear and handling, with staple holes top left through all sheets. **\$200 - \$300**



**1155. Night Gallery painting by Tom Wright for episode: "Die Now, Pay Later".** (Universal, 1969-1973) Vintage original painting accomplished in acrylics on 51.25 x 27 in. masonite artists' board. The painter, Thomas J Wright, is an American television and film director, artist, and set designer. Wright created all of the paintings (excluding 3-for the pilot episode) seen in this macabre series, which opened each show with the legendary Rod Serling as docent to a sinister gallery of artworks. In the anthology episodes, Serling would single out and describe a particular painting, which corresponded to the creepy segment that followed. Wright painted brilliant pieces across the spectrum of style from portraiture to abstract works. This painting was created for the 2nd Season, was unaired and then finally broadcast as a syndication-only segment, "Die Now, Pay Later" based on the short story "Year End Clearance" by Mary Linn Roby. The painting features a self-portrait of the artist standing behind a coffin laid open for a wake. Signed at the lower right, "Tom Wright". Unexamined out of frame. Exhibiting age, production wear and handling. In vintage very good condition. **\$60,000 - \$80,000**







**1156. Night Gallery painting by Tom Wright for episode: "Room For One Less".** (Universal, 1969-1973) Vintage original painting accomplished in acrylics on 23 x 23 in. masonite artists' board. The painter, Thomas J. Wright, is an American television and film director, artist, and set designer. Wright created all of the paintings (excluding 3-for the pilot episode) seen in this macabre series, which opened each show with the legendary Rod Serling as docent to a sinister gallery of artworks. In the anthology episodes, Serling would single out and describe a particular painting, which corresponded to the creepy segment that followed. Wright painted brilliant pieces across the spectrum of style from portraiture to abstract works. This painting was created for the Second Season segment, "Room for One Less", Written and Directed by Jack Laird. The painting features a cluster of male faces but with one blank silhouette as if a single face has been excised from the painting. Unsigned. Unexamined out of frame. Exhibiting age, production wear and handling. In vintage very good condition. **\$40,000 - \$60,000**







**1157. The Tonight Show Starring Johnny Carson NBC studio rainbow stage curtains.**(ca. 1974-1980) Vintage original famous Rainbow stage curtains set each with 5-panels of rose, purple, gold, copper and blue polyester fabric, each panel lined with corresponding colored satin. Canvas burlap runner along top edge with original hanging hardware of metal curtain hooks and white cord at top and integral weights sewn into the bottom hem. Panels measure approx. 10 x 8.5 ft. each. For nearly a decade these were the vibrant curtains every star in entertainment walked through to visit with the legendary talk show innovator Johnny Carson. Acquired from former head of NBC drapery department Randy Pitkin and accompanied with a signed letter of provenance by Pitkin. Exhibiting age, production wear, fading, and minor soiling. In vintage good to very good condition. **\$6,000 - \$8,000**

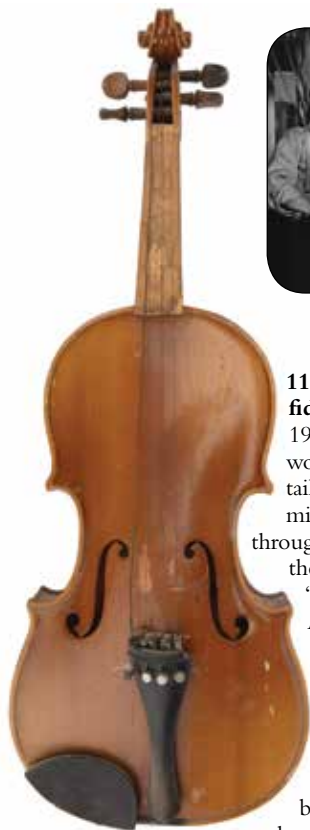


**1158. Melissa Gilbert "Laura Ingalls" signature red dress from Little House on the Prairie.** (NBC, 1974-1983) Vintage original red flower print cotton dress with long sleeves, peter pan collar, integral decorative self-belt, ruffled hem and snap back closure. In this late 1800s Western family drama, the Ingalls are a typical farm family trying to make ends meet, maintaining their dignity and grace, in an ever-changing and challenging world. Of modest means, their wardrobe was small and saw a lot of use, making each character's style and garments instantly recognizable to a legion of fans of the show. This dress is no exception. It is a signature "Laura Ingalls" dress and highly visible in the opening and closing credits of the show. Exhibiting production wear and handling, age, and some moth holes. In production used very good condition. Comes with an LOA signed by Melissa Gilbert, who has kept this dress since the show wrapped. **\$6,000 - \$8,000**



**1159. Victor French "Isaiah Edwards" signature hat, boots and plaid shirt from Little House on the Prairie.** (NBC, 1974-1983) Vintage original (1) red and black Redstone brand plaid flannel button down shirt size "2X", (1) beige felt hat with leather brim binding, interior leather band retaining Bailey Regal maker's stamp and handwritten, "#3", (1) pair of tall black leather boots, with both handwritten on interior, "V.F. #1", and other production info. All pieces have been expertly studio distressed with the shirt made to appear faded and worn, the hat heavily studio soiled, and boots weathered, scuffed and distressed. In vintage production used good condition. Comes with an LOA signed by Melissa Gilbert, who kept these items since the show wrapped. **\$2,000 - \$3,000**





**1160. Michael Landon "Charles Ingalls" fiddle from *Little House on the Prairie*.** (NBC, 1974-1983) Vintage original fiddle of carved wood retaining original strings, all 4-tuning pegs, tailpiece, chinrest, with F holes cut into body and missing the fingerboard. Highly visible and seen throughout the beloved family drama series. With the accompanying unstrung wooden bow. With "Antonius Stradivarius Cremonensis Faciebat Anno 1713, Made in Czechoslovakia" sticker inside the body of the violin. Exhibiting age, studio distress, and production use. Accompanied by the original hard shell carrying case with handle and green felt interior. In overall vintage production used fair to good condition. Comes with an LOA signed by Melissa Gilbert, who has kept this prop since the show wrapped. **\$3,000 - \$5,000**

**1161. *The Misadventures of Sheriff Lobo* "Sheriff Lobo" (2) police staff credentials.** (NBC, 1979-1981) Vintage original (2) screen-used 3.5 x 2.35 in.

paper credentials with small photos, in plastic sheathes with metal clips, for "Elroy Lobo" (Claude Akins) and "Deputy Perkins" (Mills Watson), 1-with handwritten "Elroy P. Lobo" signed "Elroy P. Lobo", "482", signed "V.S. Jackson", and 1-with handwritten "D. Perkins", signed "Deputy Perkins" "200", signed "V.S. Jackson". On the versos, "Metropolitan Police" with state seal. Exhibiting production wear and handling age, and use. In vintage production-used very good to fine condition. **\$200 - \$300**



**1162. Dirk Benedict "Starbuck" signed costume sketch by Jean-Pierre Dorleac for *Battlestar Galactica*.** (Universal TV, 1978 - 1979) Vintage original costume sketch accomplished in artists' colored pencils on 11 x 13.25 in. artists' leaf. Signed by the artist at right and dated, "78". Also signed by actor Dirk Benedict. Exhibiting minor age and handling. In vintage very good condition. **\$400 - \$600**



**1163. *Wonder Woman* bent gun FX prop.** (Warner Bros. TV, 1975-1979) Vintage original 8 x 5.5 in. screen-used 1911-style pistol, made of cast black polyfoam rubber over armature. In the episode, "Wonder Woman" (Linda Carter) famously "bent" this gun in her heroic hands. Exhibiting production wear and handling. In vintage production-used very good to fine condition. **\$400 - \$600**



**1164. Marvel "Spider-Man" promotional costume from *The Amazing Spider-Man* television series.** (CBS, 1977-1979) Vintage original costume for the short-lived superhero TV series. The costume consists of a 1-piece stretch suit with blue and red fabric panels, hand-drawn black web lines on red portions and spider icon on the chest, integral vinyl soles on the foot bottoms, integral red gloves, applied fabric spider icon on the back and an over-the-head Spider-Man hood/mask with mirrored plastic see-through eye lenses edged with black nylon mesh. The suit is donned through an opening in the back that runs from shoulder to shoulder with a concealed zipper closure. Retaining the internal "Eaves Costume Company, INC. New York" maker's label and an interior muslin panel handwritten, "N. Hammond, Par - 45815, 9-5-78". The suit retains its color, vibrancy and elasticity. In production used fine condition. **\$1,000 - \$1,500**







**1165. Battlestar Galactica complete Cylon costume and display.** (ABC, 1978-1979) Menacing Cylon military robot costume consisting of an Apogee constructed first-generation fiberglass helmet, vacuum formed gauntlets, armbands, shoulder pauldrons, chest plate, backpack, and shin guards. Assembled on a gray stretch fabric 2-piece bodysuit with back zippered closure detailed with gray vinyl ring piping at waist, elbow joints, and neck, black vinyl arm sheathes, black vinyl stripe thigh pieces and vinyl hip stripes. Chain mail skirt at back. Repurposed black padded hockey gloves. Finished with the iconic Cylon camera belt with vacuum formed metalized "battery packs". Wrist gauntlets retain original tape circuitry. All vacuum form pieces retain original metalized finish. Only the backpack has been metalized. Costume accurate boots have been added for display. Helmet is outfitted with the iconic red cyclopean eye. Electronics untested. Entire display measures 79 in. tall by 39 in. wide by 21 in. deep. Metalized elements exhibit scuffing and chipping. In production used vintage very good condition. **\$30,000 - \$50,000**





**1166. Richard Hatch "Apollo" formal dress wedding costume from *Battlestar Galactica*.** (ABC, 1978-1979) Vintage original navy blue velveteen dress uniform costume including (1) long sleeved collarless tunic with quilted bib front, bias velcro

front closure, checkerboard and silver ribbon piping at collar and cuffs, a silver metal integral bib-style ornamental panel, and a silver "Viper Pilot" pin on collar. Lined in crème fabric, (1) matching pair of zipper front pants with split cuffs and tie stirrups, lined in crème fabric and (1) matching knee length satin-lined cape also with silver and checkerboard piping on edges and hem. The cape affixes to the front of tunic with hook and eye fasteners, and (1) wide black leather belt with aluminum buckle. Tunic retains internal label handwritten, "Skyler 40, Lynch #2", pants have handwritten, "Skyler 32" below interior waistband. This costume was originally worn by Apollo (Richard Hatch) during his wedding to Serina (Jane Seymour) in the episode "Wedding of the Future" (Part 1). In the early drafts of the *Galactica* scripts the Apollo character was named "Skyler". The tunic was later reused by the character Wolfe, played by Richard Lynch, explaining the notation. Exhibiting minor age and production wear. In vintage very good to fine condition. **\$6,000 - \$8,000**



**1167. Anne Lockhart "Lt. Sheba" Colonial Warrior costume from *Battlestar Galactica*.** (ABC, 1978-1979) Vintage original warrior

costume including (1) quilted tan tunic with gold braid and checkerboard ribbon piping at the collar and cuffs, with 2-gold "Viper Pilot" pins on collar, (1) pair matching breeches with split cuff and tie stirrups, (1) brown polyester faux chamois cloth jacket with suede shoulder guards, "Viper Pilot" insignia patch affixed to right shoulder and 2-"Viper Pilot" crew pins at the collar, with a bead of piping throughout for futuristic feel, and 4-unique push-button gold metal buckle fasteners for front closure, (1) grommated blue web belt with brown hard plastic holster with replica gold prop ammo added for display and (1) pair of bronze leather knee-boots handwritten, "8 1/2" and "A. Lockhart" in black ink. Tunic retains internal handwritten bias label "A. Lockhart" and "#5", Pants have handwritten "A. Lockhart" on interior waistband. Exhibiting minor age and production wear. In vintage very good to fine condition.

**\$3,500 - \$5,500**



**1168. Terry Carter "Col. Tigh" Dress Uniform from *Battlestar Galactica*.** (ABC, 1978-1979) Vintage original navy blue velveteen

dress uniform costume including (1) long sleeve collarless tunic with quilted bib front, bias velcro front closure, checkerboard and silver ribbon piping at collar and cuffs, and 2-silver "Viper Pilot" pins on collar interior lined in crème fabric. (1) matching pair of zipper front pants with split cuffs, lined in crème fabric, and (1) wide black leather belt size "36" with aluminum buckle. Tunic retains internal bias label handwritten, "Col Tigh", pants retain internal bias label handwritten, "32-W". Interior of jacket has 1 in. round hole, but not breaching the exterior fabric. Exhibiting minor age and production wear. In vintage very good to fine condition. **\$3,000 - \$5,000**





**1169. Maren Jensen "Athena" dress uniform and boots from *Battlestar Galactica*.** (ABC, 1978-1979) Vintage

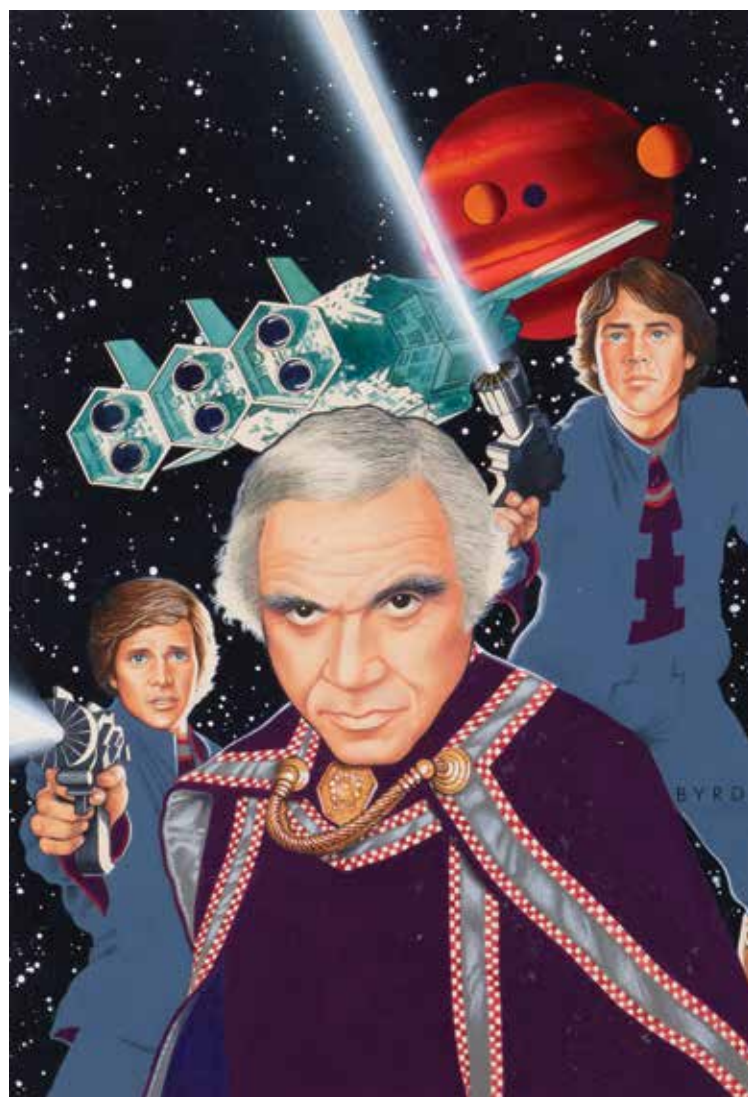
original navy blue velveteen dress uniform costume including (1) long sleeve collarless tunic with quilted bib front, bias velcro front closure, checkerboard and silver ribbon piping at collar and cuffs, and a silver "Viper Pilot" pin on collar. Interior lined in crème fabric. (1) matching pair zipper front pants with split cuffs, lined in crème fabric, and (1) pair of size "8" black leather boots with zipper closure. Tunic retains internal bias label handwritten, "Maren Jensen", pants handwritten, "Maren Jensen" below interior waistband. Both garments have "Roger Sides Galactica Archives" interior inkstamp. Exhibiting minor age and production wear. In vintage very good to fine condition. **\$2,000 - \$3,000**



**1170. *Battlestar Galactica* (28) golden prop cubits.** (ABC, 1978-1979) Collection of (28) vintage original 1 x 1.5 in. cubits used in the original hit television series. The gold metal prop currency was custom made for use on the production, each rectangular bearing Galactica and Colonial insignias on the face and verso. Cubits were the primary unit of currency used on the series, and were most often seen during sequences where characters such as "Starbuck" (Dirk Benedict) and other principle cast members would meet or gamble in the Viper Pilot lounge area and play Poker or the futuristic game "Pyramid". Exhibiting production wear and handling. In vintage very good to fine condition. **\$600 - \$800**



**1171. *Battlestar Galactica* (5) patches from original TV Series.** (ABC, 1978-1979) Vintage original (5) screen-used embroidered patches including 2-red white and black 1.35 x 9.25 in. "Galactica" patches, 2-gold and blue "Viper Pilots" shoulder patches, and 1-silver shoulder patch, all 3-measuring 3 in. Exhibiting production wear, use and handling. In production-used very good to fine condition. **\$200 - \$300**

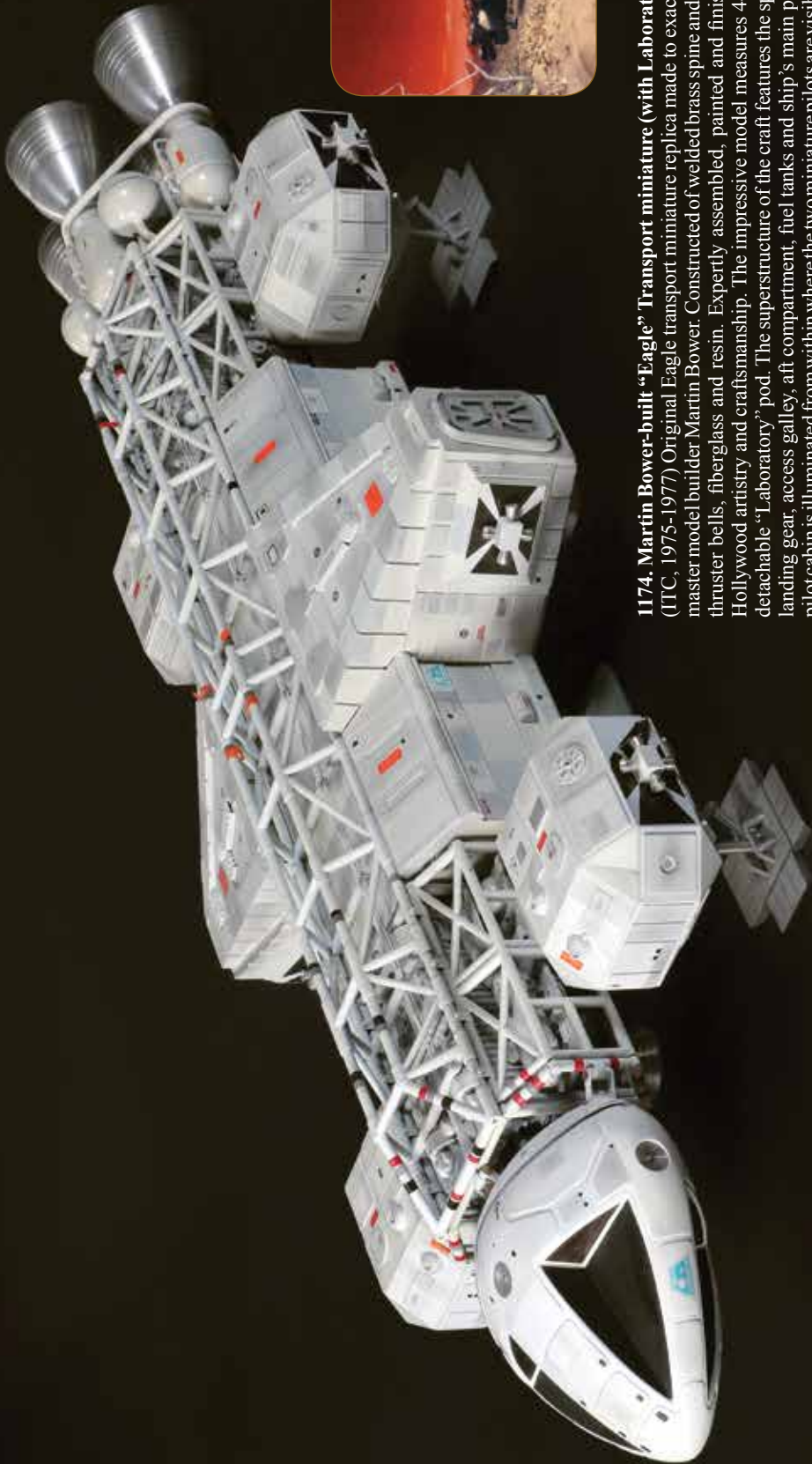


**1172. *Battlestar Galactica* artwork by David Edward Byrd for *TV Guide* cover.** (NBC, 1978/1979) Vintage original painting accomplished in acrylic on 15.25 x 21 in. illustration board, stamped on left mat "The Yellow Studio" and address and stamped on right mat, "David Edward Byrd". Signed lower right of artwork, "Byrd". Depicting Lorne Greene as "Commander Adama", Richard Hatch as "Captain Apollo" and Dirk Benedict as "Lieutenant Starbuck". Includes a copy of the resulting *TV Guide* magazine featuring this cover art. Magazine with creased cover. Artwork exhibits age, handling, and wear. In vintage good to very good condition. **\$1,000 - \$1,500**





**1173. Screen used hero “Liberator” filming miniature from *Blake’s 7*.** (BBC-TV, 1978-81) The starship “Liberator” is prominently featured in the first three seasons of the BBC television series *Blake’s 7*. Liberator’s main drive consists of a dimensional engine with faster-than-light capability. Its speed and weaponry are superior to Federation craft, and it is controlled by a computer system called “Zen” which is voice-activated, yet can also gather information via telepathy. Set designer Roger Murray-Leach was responsible for both the exterior and interior design of the ship. The model was built by Space Models and the finishing touches were accomplished by master model maker Martin Bower (credits include *Space: 1999*, *Alien* and *Flash Gordon*). Constructed of resin, plastics, wood with a metal substructure, the model measures 39 in. long. This is the only approx. 3-foot hero model created for the show (a smaller 20-inch model was built and used for long shots). An exceptional and historically important Sci-Fi filming miniature. After the model was “blown up” in the show’s Season 3 finale, it was restored and refinished by Bower. Comes with a signed LOA by Martin Bower stating this Liberator “Is the restored original model used in the TV series ‘Blake 7.’” Exhibiting only minor age, wear, and bending to antennae. In production used fine condition. Bidders note that item is in the United Kingdom and special shipping arrangements will apply. **\$20,000 - \$30,000**



**1174. Martin Bower-built "Eagle" Transport miniature (with Laboratory Pod) from Space: 1999.** (TTC, 1975-1977) Original Eagle transport miniature replica made to exacting standards by legendary master model builder Martin Bower. Constructed of welded brass spine and frame, machined aluminum thruster bells, fiberglass and resin. Expertly assembled, painted and finished to the highest level of Hollywood artistry and craftsmanship. The impressive model measures 44 x 18 x 9 in. and features a detachable "Laboratory" pod. The superstructure of the craft features the spring-loaded and articulated landing gear, access galley, aft compartment, fuel tanks and ship's main propulsion system. The front pilot cabin is illuminated from within where the two miniature pilots are visible through the front viewing ports (battery powered lights are activated by depressing a button on the nose cone). Finished with custom decals, hand painted accents and artful studio distress to make the ship appear to be spaceworthy and worn from use. One will not find a finer built model. In very fine condition. **\$20,000 - \$30,000**







**1175. "Aurora" spaceship filming miniature from *Buck Rogers in the 25th Century*.** (NBC, 1979-1981) Vintage original filming miniature constructed of cast resin components expertly assembled and studio painted in remarkable detail. The yellow body features open areas with meticulous gunmetal gray machinery and inner workings visible. Decorative red panels framed by precise black modelers tape borders and painted black windows and ports throughout. Strategic fins and rudders jut from the fuselage of the ship with an engine in the back composed of an elaborate jumble of pipe-organ jets. Seen in the Season 1, Episode 8: "Planet of the Amazon Women" when this decoy ship is used as bait to lure pilots to the Zantia colony where they are arrested to be auctioned off to the female population. Internal lighting electronics present but untested. Displayed on a 24 x 12 in. oval base and attached to a 12 in. post affixed to the mounting mechanism embedded in the left side. Exhibiting production wear and missing a nose cone section. In vintage very good condition. **\$3,000 - \$5,000**



**1176. Henry Silva "Kane" costume sketch by Jean-Pierre Dorleac for *Buck Rogers in the 25th Century*.** (NBC TV, 1979-1981) Vintage original sketch accomplished in pencil, ink and gouache on 8.5 x 11.25 in. artists' board visible through 12 x 16 in. mat. With handwritten actor name in the upper left border and signed by the artist in the right border. Jean-Pierre Dorleac won the 1979 Academy of Sci-Fi, Fantasy and Horror award for "Best Costumes". Exhibiting age, even toning, some production soiling and wear. Unexamined out of mat. In vintage very good condition. **\$300 - \$500**



**1177. Reb Brown "Captain America" Costume from**

***Captain America*.**

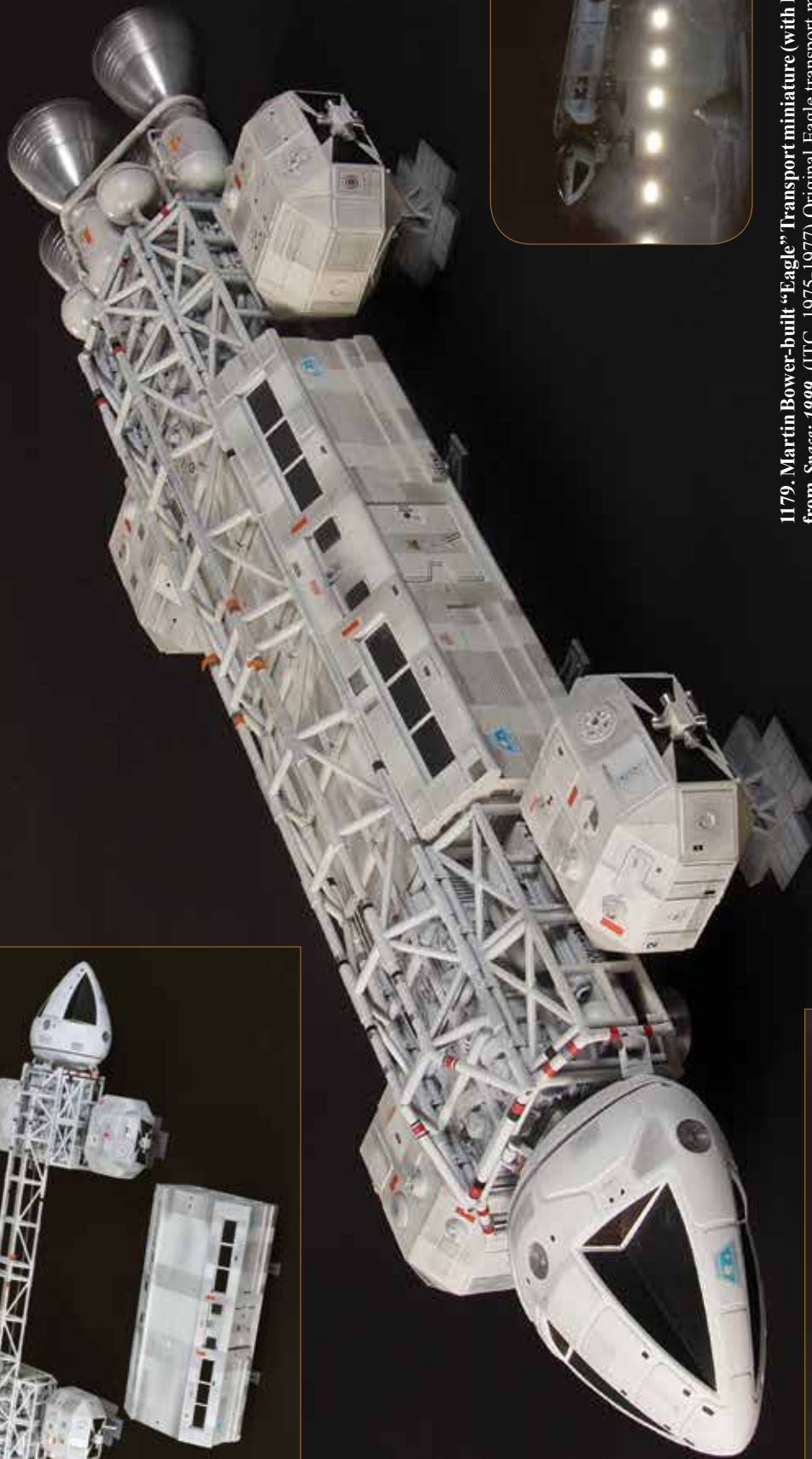
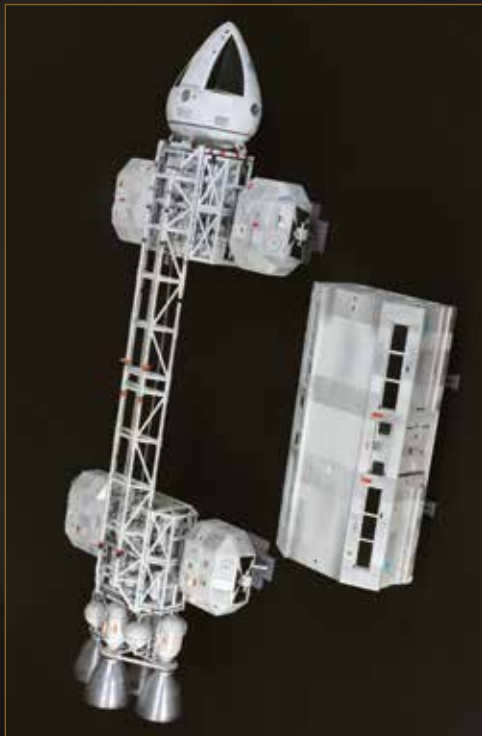
(Universal TV, 1979)

Vintage original red white and blue spandex costume including (1) upper tunic with integral blue hood with zipper back closure, crown of head to lower back, integral briefs, with red white and blue panels sewn into midriff, ivory sleeves, and white star applique chest and back, and with 4-integral belt hoops front and back and (1) pair of matching tights with elastic waistband and stirrups. Tunic retains internal fabric bias label handwritten "R. Brown", tights retain the Universal City Studio ink stamp on interior waistband along with handwritten "R. Brown". Tunic exhibits heavy even fading, seam loosening, and some fabric deterioration on the neck of the cowl, tights exhibit heavy fabric wear to the front and back, but elastic remains supple. In vintage good condition.

**\$2,000 - \$3,000**



**1178. *The Dukes of Hazzard* (2) Sheriff prop badges.** (CBS, 1979-1985) Vintage original (2) sheriff's 6-pointed star badges comprised of stamped gold metal, 1-with "Sheriff Hazard County" and 1-with "Deputy Sheriff Hazard County" stickers affixed to the centers and embossed "A Sun Badge Co." on the versos. Measuring 3 in. in diameter and retaining the integral pin backs. Exhibiting light wear to the sticker portions. All else in vintage fine condition. **\$300 - \$500**



**1179. Martin Bower-built "Eagle" Transport miniature (with Passenger Pod) from *Space: 1999*.** (ITC, 1975-1977) Original Eagle transport miniature replica made to exacting standards by legendary master model builder Martin Bower. Constructed of welded brass spine and frame, machined aluminum thruster bells, fiberglass and resin. Expertly assembled, painted and finished to the highest level of Hollywood artistry and craftsmanship. The impressive model measures 44 x 18 x 9 in. and features a detachable "Passenger" pod. The superstructure of the craft features the spring-loaded and articulated landing gear, access galley, aft compartment, fuel tanks and ship's main propulsion system. The front pilot cabin is illuminated from within where the two miniature pilots are visible through the front viewing ports (battery powered lights are activated by depressing a button on the nose cone). Finished with custom decals, hand painted accents and artful studio distress to make the ship appear to be spaceworthy and worn from use. One will not find a finer built model. In very fine condition. **\$20,000 - \$30,000**





**1180. The Dukes of Hazzard collection of (5) crew belt buckles.** (CBS, 1979-1985)

Collection of (5) vintage original cast metal 3 x 2.5 in. crew belt buckles with red and blue enamel Confederate flag motif, raised letters "Dukes of Hazzard" central, and the year across the face. These buckles were given only to crew members each year of production, represented here are years 79, 80, 82, 83 & 84. Buckles retain the loop and peg hardware on the versos. All in vintage fine condition. **\$800 - \$1,200**



**1181. The Dukes of Hazzard (6) studio access window cards, plus prop poster signed by actor James Best.** (CBS, 1979-1985) Collection of (6) vintage original set window cards ranging in size from 10 x 7 in. to 14 x 5.5 in., screen printed on cardboard with 1-decal. Includes (1) 17 x 22 in. campaign poster "Roscoe Coltrane for Sheriff" from production of pilot episode, inscribed "To Bob, thanks for all your kindness, best wishes, James Best". Cards exhibit production wear and soiling. Poster retains original folds. In vintage very good condition. **\$200 - \$300**



**1182. The Dukes of Hazzard collection of (85+) scripts from a crew member.** (CBS, 1979-1985) Massive vintage original collection of (85+) studio bound and bradded episode scripts. Includes complete season 1 (including 1st five episodes filmed in Georgia before production moved to California), complete season 2 and 3, (3) scripts from season 4, all of season 5, and all but 1-script from season 6. Exhibiting production use and age. Overall in vintage very good condition. **\$400 - \$600**



**1183. Daytime Emmy Award for Outstanding Writing to David Korr for Sesame Street.** (1985-86) Daytime Emmy Award presented to David Korr in 1986 for "Outstanding Writing in a Children's Series" on *Sesame Street*. The trophy was originally designed by TV engineer Louis McManus in 1948, using his wife as his model. Consisting of a cast copper and nickel, gold-plated trophy weighing approx. 6 pounds, twelve-and-a-half ounces. The statue stands 15.5 in. tall and depicts a winged woman, representing the muse of art, holding an atom, the electron of science, atop a wide pedestal base with the embossed text, "The National Academy of Television Arts and Sciences" on the rim. The statuette remains the symbol of the Academy's goal of supporting and uplifting the art and science of television. Engraved on the black-banded face of the base is, "1985-1986 Daytime Emmy Awards, Outstanding Writing in a Children's Series, David Korr, Sesame Street PBS". Korr is a multiple Emmy winner for his work on *Sesame Street*. Exhibiting age, wear, tarnish, minor pitting to finish and expected patina. In vintage very good to fine condition. Accompanied by its original foam-fitted black satin lined box. **\$3,000 - \$5,000**





**1184. *Magnum P.I.* (3) prop license plates.** (Universal TV, 1980-1988) Vintage original collection of (3) screen used "Hawaii" license plates from "Robin Masters" 1984 Jeep Wagoneer, that "Magnum" (Tom Selleck) sometimes drives throughout the series. Each plate stamped, "ROBIN 3". Exhibiting studio distress, some rust, and mounting remnants. In vintage good condition. **\$1,000 - \$1,500**



**1185. "Visitor" laser rifle with scope from *V.*** (NBC, 1984-1985) Vintage original futuristic laser rifle constructed of cast resin, metal, acrylic and multimedia components, expertly studio painted gun metal gray and black, with tooled aluminum stock and butt, padded web shoulder strap affixed to front and rear. Used by the alien "visitors" in this short-lived quirky cult sci-fi series. Exhibiting wear, soiling, production use, and some staining. In vintage good condition. **\$1,000 - \$1,500**



**1186. *Land of the Lost* "Allosaur" dinosaur maquette signed by Yancy Calzada.** (ABC, 1991-1992) Original 7.5 x 10 x 8 in. cast resin dinosaur maquette attached to integral base and expertly studio painted and finished. Signed by the artist, "Yancy Calzada" on the base. Exhibiting minor wear. In very good to fine condition. **\$800 - \$1,200**



**1187. Kristen Cloke "Capt. Shane Vansen" bio pack, background pack and radio unit from *Space: Above and Beyond*.** (FOX TV, 1995-1996) Original screen used spacesuit air tank constructed of cast fiberglass, vacuum formed plastic, metal and other multi-media components assembled on an aluminum frame. Expertly painted military green and embellished with futuristic tech including vents, plastic accordion tubing, metal air ports and more. The backpack-style unit is affixed to actor by padded web straps. With 1-pack handwritten "Vansen" on the interior. Also includes a background pack marked, "Carter", presumably used by actor Darrin Klimek in the Pilot episode. Both measure 22 x 23 x 6 in. Accompanied by a radio unit with affixed web carrying belt, constructed of repurposed military surplus latching box measuring 14.5 x 10.5 x 4 in. with a Maritek brand CB radio face including dials, speaker vent, microphone on coiled cord, and external 21 in. telescoping antenna. Background pack missing 1-right side air port. Exhibiting studio distressing to appear battle worn. In production used very good condition. **\$800 - \$1,200**



**1188. *Xena: Warrior Princess* Double Temple establishing shot painting by Harrison Ellenshaw.** (MCA, 1995-2001) Original production used painting accomplished in oil, paste-up elements, and photographic elements in an expert collage and finished on a 24 x 18.25 in. masonite board. Exhibiting only minor production handling. In fine to very fine condition. **\$600 - \$800**



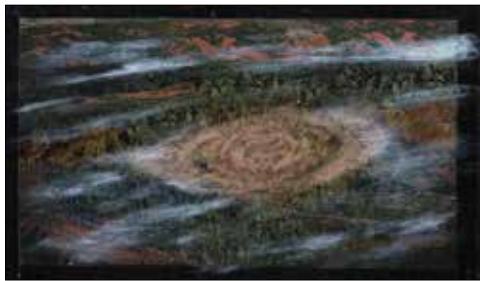
**1189. *Xena: Warrior Princess* (2) paintings of Mt. Fuji & Cliffside backgrounds and schematics by Harrison Ellenshaw.** (WB TV, 1995-2001) Original (2) paintings accomplished in acrylic on 9 x 14 in. pressboards. Signed by the artist at the lower edges, "Harrison Ellenshaw". Includes 4-pages of production reference images with handwritten notes. Exhibiting light handling. In very good to fine condition. **\$300 - \$500**





**1190. *Xena: Warrior Princess* (3) large painted elements for heaven sequence background from Season 5 opening Episode: "Fallen Angel" by Harrison Ellenshaw.** (WB TV, 1995-2001) Original (2) paintings accomplished in acrylic on pressboards measuring 16 x 12 in., and (1) photo collage with acrylic and black tape accents, measuring 9 x 14 in. Signed by the artist in the lower borders, "Harrison Ellenshaw". Handwritten production notes on the borders. Exhibiting light handling. In very good to fine condition. **\$300 - \$500**

**1191. *Xena: Warrior Princess* archive of (8) art direction materials by Harrison Ellenshaw.** (MCA, 1995-2001) Original collection of (8) drawings and art including (1) 20 x 9 in. hand painted matte painting guide, acrylic on artists' board, (3) 8 x 10 pencil sketches 2-bullwhip designs and 1-layout of a fortress, (1) castle on 8 x 10 artists vellum, and (3) location schematics on artists leaf ranging in size from 11 x 12 in. to 24 x 18 in. All pieces initialed or signed by the artist. Exhibiting production handling, some edge loss, wrinkling, and soiling. In overall good to very good condition. **\$200 - \$300**



**1192. *Xena: Warrior Princess* (3) concept artworks by Harrison Ellenshaw.** (WB TV, 1995-2001) Original (3) fantasy abstract production paintings accomplished in acrylics on artists' boards ranging in size from 14 x 9 in. to 16 x 12 in. With 1-titled "Mixed Media Montage" of a cratered forest floor, 1-"Talisman" abstract piece, 1-titled "Talisman in transition" abstract piece. All signed by the artist. With various notations on the verso. Exhibiting production wear. In very good to fine condition. **\$300 - \$500**



**1193. Classic and contemporary TV (8) scripts including *3rd Rock From the Sun*, *Mary Tyler Moore Show*, *Star Trek DS9*, *All in the Family*, *Dukes of Hazzard*, *Happy Days*.** (1970s-2000s) Collection of (8) classic TV series scripts including (1) *3rd Rock from the Sun*, Episode 119: "Father Knows Dick" dated March 20, 1996 written by Bob Kushell, (1) *The Mary Tyler Moore Show*, Episode: "The Critic" dated November 5, 1976 written by David Lloyd, (1) *All in the Family*, Episode: "Mike Faces Life" dated November 10, 1975 written by Mel Tolkien and Larry Rhine, (1) *Star Trek Deep Space Nine*, Episode: "Melora" dated August 26, 1993 written by Michael Piler and James Crocker, (1) *Baretta*, Episode: "Guns and Brothers" dated March 10, 1977 written by Ferde Rambola, (1) *The Dukes of Hazzard*, Episode: "Strange Visitor to Hazzard" dated 31, 2002 written by Si Rose, (1) *The Incredible Hulk*, Episode: "The Slam" dated March 20, 1979 written by Nicholas Corea, (1) *Happy Days*, Episode: "The Other Guy" script dated October 15, 1981 written by Nancy Churnin & Louise Bryant. Exhibiting production wear and minor age. In very good condition. **\$200 - \$300**



**1194. *Power Rangers: Turbo* hero "Navigator" prop.** (FOX, 1997) Original screen-used Turbo Navigator prop measuring 6.25 x 6 in. Constructed of cast resin, plastic and metal components expertly painted metallic silver and black. Featuring flip-top panel, which lifts to reveal navigation screen viewfinder and red buttons. With gaffer's tape elements for filming. The prop was used by original "Red Ranger" (Austin St. John) and "Green Ranger" (Jason David Frank). Moving parts function. Electronics present but untested. Includes an 8 x 10 in. "Dare" production photo with printed cast signatures. Accompanied by a COA from *Mighty Morphin Power Rangers* propmaster, Mark Richardson. A rare piece of Power Rangers tech from a franchise virtually impossible to find original pieces from. Exhibiting production wear and handling. In good condition. **\$400 - \$600**



**1195. Van Broughton Ramsey Emmy Award for Costume Design in *The Oldest Living Confederate Widow Tells All - Part 1*.** (1994) Primetime Emmy Award trophy presented to Van Broughton Ramsey for "Outstanding Individual Achievement in Costume Design for a Miniseries or a Special" for *Oldest Living Confederate Widow Tells All - Part 1*. TV engineer Louis McManus originally designed the trophy in 1948, using his wife as his model. Consisting of a cast copper and nickel, gold-plated trophy weighing approx. 6 pounds, twelve-and-a-half ounces. The statue stands 15.5 in. tall and depicts a winged woman, representing the muse of art, holding an atom, the electron of science, atop a wide pedestal base with the embossed text, "The National Academy of Television Arts and Sciences" on the rim. The statuette remains the symbol of the Academy's goal of supporting and uplifting the art and science of television. Engraved on the black-banded face of the base is, "1994 Primetime Emmy, Outstanding Individual Achievement in Costume Design for a Miniseries or a Special, Oldest Living Confederate Widow Tells All Part 1, May 1s 1994". Exhibiting age, wear, tarnish, minor pitting to finish and expected patina. In vintage very good to fine condition. **\$2,500 - \$3,500**



**1196. Angel 15-piece Puzzle from Season 3, Episode 12: "Provider" with production schematics.** (WB TV, 1999-2004) Original screen used 3D pyramid puzzle consisting of 15-segmented pieces of cast blue transparent resin with carved casting hieroglyphs and symbols, measuring 14.5 x 10.5 in. Pieces assemble around a central core. Includes 2-17 x 11 in. printed assembly diagrams. In screen used fine condition. **\$400 - \$600**



**1197. Angel Erik Betts "Keeper of the Name" Demon head from the Season 4 Episode: "Peace Out".** (WB TV, 1999-2004) Original cast foam latex rubber severed demon head prop expertly studio painted and embellished with thin braided cord, and resin components. "The Keeper of the Name" is first seen portrayed by actor Erik Betts in full creature suit. "Angel" (David Boreanaz) travels to a hell dimension, defeats and claims the head of The Keeper, then uses the head to defeat Jasmine. Exhibiting production wear, handling and age. In production-used very good condition. **\$500 - \$700**



**1198. Vladimir Kulich "The Beast" demon maquette from Angel.** (WB TV, 1999-2004) Original cast resin 13.25 x 6.5 in. demon maquette mounted on a 7 x 5 x .5 in. black resin base with black felted bottom. "The Beast" was a powerful demon and the enforcer of the goddess eventually known as "Jasmine", and was part of a 7-episode story arc during the 4th season. In very good to fine condition. **\$800 - \$1,200**







**\$600 - \$800**



Production made screen used translight from an Oceanic Airlines Sydney Airport monitor kiosk listing flight departures including Oceanic 815 to Los Angeles. Consisting of a color 17.5 x 13.25 in. ridged polyvinyl sheet printed flight departures list mounted to a 22.75 x 18.5 in. Plexiglas sheet under 24.25 x 20 in. plywood frame, painted black with "Departures" vinyl decal lettering. Visible in airport flashback scenes throughout the series. An extremely rare relic from the event that set J.J. Abrams' landmark Sci-Fi series in motion. Some production wear. In production used very good condition. **\$2,000 - \$3,000**

**1199. James Gandolfini's screen-worn "Tony Soprano" costume from the final scene of the final episode of *The Sopranos*.** (HBO, 1999-2007) James Gandolfini's signature "Tony Soprano" shirt, black slacks and leather shoes featured in the last scene of the final episode of *The Sopranos*. In Season 6, Episode 21: "Made in America", Tony Soprano and his family sit down to a meal at the local Holstein's Diner. Just in the midst of building paranoid tension, the screen goes black. After ten seconds of nothingness, the credits roll. A controversial ending to a beloved show that puzzled, delighted and infuriated its audience. The familiar styled green and black paneled shirt bears the internal bias tag with, "P621". Black pants with tag labeled "Tony 1 CH-5 P619" and one pair of size 13 black Allen Edmonds shoes. An important and iconic ensemble from a game-changing dramatic series. One of two costumes made for and used in this final episode. Comes with an LOA from the costume house signed by James Gandolfini. In very good condition. **\$6,000 - \$8,000**



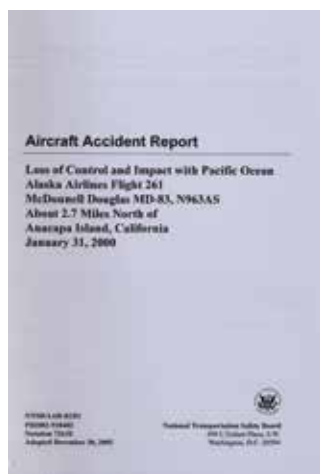
**1202. Matthew Fox “Jack” and John Terry “Christian Shephard” (2) airline boarding passes from *Lost*.** (ABC, 2004–2010) Collection of (2) prop 8 x 3.25 in. airline boarding passes including (1) Christian Shephard “Oceanic Flight 815” boarding pass and (1) Jack Shephard “Ajira Airways” boarding pass. Each accompanied by airline branded ticket envelope. Christian ticket used in flashback sequences, Jack ticket used to travel back to the “Island”. Oceanic ticket exhibits creasing. In production used good to fine condition. **\$400 - \$600**



**1203. Terry O’Quinn “John Locke” and Jorge Garcia “Hurley” (2) airline boarding passes from *Lost*.** (ABC, 2004–2010) Collection of (2) prop 8 x 3.25 in. airline boarding passes. Including (1) John Locke “Oceanic Flight 815” boarding pass and (1) “Hugo [Hurley] Reyes” “Ajira Airways” boarding pass. Each accompanied by airline branded ticket envelope. Locke ticket used in flashback sequences, Hurley ticket used to travel back to the “Island”. In production used very fine condition. **\$400 - \$600**



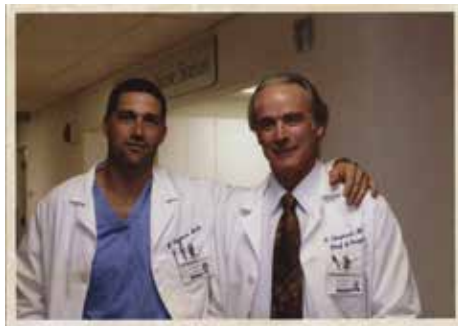
**1204. Malcolm David Kelley “Walt” and Harold Perrineau “Michael” (2) “TriCoastal Airlines” boarding passes and prop photograph from *Lost*.** (ABC, 2004–2010) Collection of (2) prop 8 x 3.25 in. airline boarding passes for a TriCoastal Airlines flight from New York, NY to Sydney, Australia including (1) Michael Dawson and (1) Walt Dawson. Accompanied by 1-TriCoastal Airlines ticket envelope. Also Includes a prop laser jet photograph of Michael with baby Walt. Used in flashback sequences of Season 4, Episode 8: “Meet Kevin Johnson”. In production used fine condition. **\$300 - \$500**



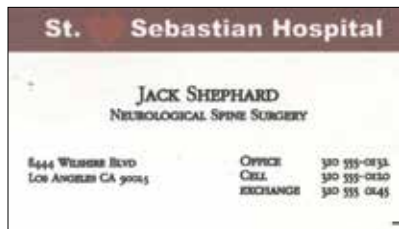
**1205. “Oceanic 815” flight report from *Lost*.** (ABC, 2004–2010) Original production made prop 15+ printed 8.5 x 11 in. pages “Aircraft Accident Report” detailing the causes of the Oceanic 815 crash, including charts and black box recording transcripts. Housed in a clear plastic sleeve with white plastic spine protector. In production used very fine condition. **\$300 - \$500**

**1206. “Desmond” and “Penelope” first version photograph and envelope from *Lost*.** (ABC, 2004–2010) Hero prop 6.25 x 4 in. laser jet color photograph depicting Desmond (Henry Ian Cusick) and Penelope at a marina. Highly visible in the first television airing and DVD version of Season 2, Episode 3: “Orientation”. At the end of Season 2, Sonya Walger was hired to play Penelope, and a new photo featuring Cusick and Walger was edited into “Orientation” when it re-aired and used for all subsequent episodes. Accompanied by a tan 6.5 x 4.75 in. envelope from production. In fine condition. **\$800 - \$1,200**





**1207. “Jack, David, and Christian Shephard” prop photographs from *Lost*.** (ABC, 2004–2010) Collection of hero prop laser jet photographs ranging in size from 1.5 x 7 in. to 8.5 x 11 in. including (1) Christian Shephard (John Terry), Jack Shephard (Matthew Fox), and David Shephard (Dylan Minnette), (1) Jack and Christian at the hospital, and (1) photo booth-style strip of 4-images depicting Jack and David. Seen in flashback and flash-sideways sequences of the series. In production used fine condition. **\$400 - \$600**



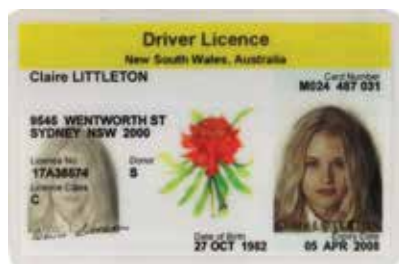
**1208. *Lost* (3) business cards for “Sawyer”, “Jack” and “Kyker”.** (ABC, 2004–2010) Collection of (3) prop 3.5 x 2 in. business cards. Including (1) “Los Angeles Police James Ford [Sawyer] Detective”, (1) “St. Sebastian Hospital Jack Shephard Neurological Spine Surgeon”, and (1) “Los Angeles Police Department Officer Kyker”. Sawyer and Jack cards used in flashback sequences throughout the series, Kyker card from Season 2, Episode 5: “The Lie”. In fine condition. **\$300 - \$500**



**1211. Evangeline Lilly “Kate” New Mexico drivers license & ticket to Tallahassee from *Lost*.** (ABC, 2004–2010) Including (1) prop State of New Mexico Driver License under the alias of “Monica Ryan” measuring 3.4 x 2.4 in. and (1) prop printed “Blue Bus Coach Line” bus ticket to Tallahassee, Florida measuring 6.5 x 3 in. Used by Kate Austen in flashback sequences after killing her father in Season 2, Episode 9: “What Kate Did”. In fine condition. **\$300 - \$500**



**1209. Yun-Jin Kim “Sun” California driver’s license & medical chart folder from *Lost*.** (ABC, 2004–2010) Including (1) screen used prop California Driver License under the alias “Dahlia Choi” measuring 3.4 x 2.2 in. from Season 1, Episode 6: “House of the Rising Sun” and (1) mint green board 10 x 12 in. 2-prong folder with printed “Paik, Sun-Kwon” label containing 7-pages of 8.5 x 11 in. medical charts in Korean and English, 1-page hand-annotated, from the fertility clinic in Season 2, Episode 16: “The Whole Truth”. Some production wear to folder. In production used fine condition. **\$400 - \$600**



**1210. Emilie de Ravin “Claire” Australian driver’s license and medical records stickers from *Lost*.** (ABC, 2004–2010) Including production made (1) prop New South Wales, Australia Driver License measuring 3.6 x 2.4 in. and (3) color coded medical records stickers printed with barcode, “Littleton, Claire”, and ID number each measuring 3.25 in. and affixed to a backing sheet. In production used fine condition. **\$400 - \$600**



**1212. Florida Department of Corrections visitor pass and Tallahassee tote bag from *Lost*.** (ABC, 2004–2010) Including (1) production made prop 3 x 4.35 in. laminated “State of Florida Department of Corrections Visitor” badge with metal clip, and (1) prop tan canvas tote bag with 2-canvas handles at top (1-partially detached) and silkscreen 11.75 in. “Welcome to Tallahassee” logo at center front. In production used very good to fine condition. **\$200 - \$300**



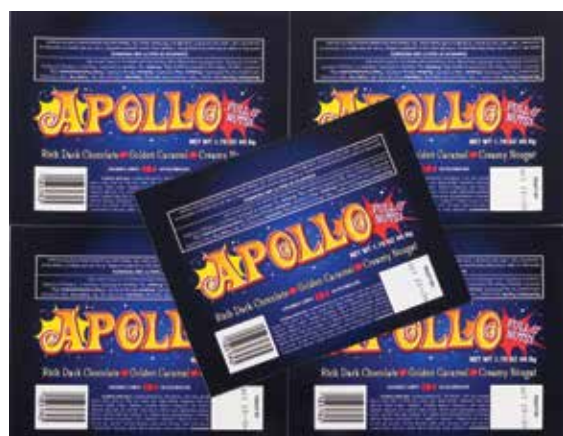


**1213. "Geronimo Jackson" Magna Carta vinyl LP record from *Lost*.**

(ABC, 2004-2010) Prop 12 in. vinyl 33rpm LP record with production made front and back center labels printed, "Geronimo Jackson Magna Carta". The album is discovered by "Charlie" (Dominic Monaghan) and "Hurley" (Jorge Garcia) in the Swan station's music collection during Season 2, Episode 11: "The Hunting Party". In production used fine condition. \$400 - \$600



**1216. DHARMA Beer and DHARMA Beer Light distressed beer cans from *Lost*.** (ABC, 2004-2010) Collection of (2) empty aluminum 12 oz. beer cans, re-branded with studio created DHARMA Initiative Swan Station labels. 2-cans feature heavy studio soiling and distress. In production used very good condition. \$500 - \$700



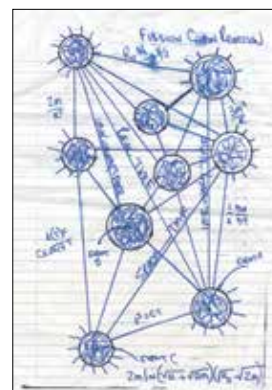
**1214. *Lost* (5) "Apollo Bar" wrappers.** (ABC, 2004-2010) Collection of (5) production made printed glossy Apollo candy bar labels measuring 5.8 x 4.75 in. Apollo Bars were the only food item found in the "Swan Station" not labeled with "DHARMA Initiative" branding. In very fine condition. \$400 - \$600



**1217. DHARMA (3) branded beer cans from *Lost*.** (ABC, 2004-2010) Collection of (3) 12 oz. aluminum beer cans (liquid-filled) rebranded with studio created DHARMA Initiative beer label. In production used very fine condition. \$400 - \$600



**1215. "DHARMA"-branded (4) food packages from *Lost*.** (ABC, 2004-2010) Collection of DHARMA Initiative Swan Station-branded sealed food products ranging in size from 6.25 x 1.25 x 5 in. to 9.5 x 13.25 x 3 in. Including (1) Granola Bar, (1) Macaroni & Cheese Supper cardboard box, (1) Dharmalars, and (1) Breakfast O's. Exhibiting production distress. In good to very good condition. \$600 - \$800



**1218. Jeremy Davies "Daniel Faraday" hero Oxford University diploma and "Fission Chain Reaction" schematic from *Lost*.** (ABC, 2004-2010) Including (1) hero prop Oxford University Doctorate in Physics diploma issued to Daniel Faraday printed on 12 x 17.5 in. semi-gloss paper with printed Oxford crest on verso. Rolled and tied with red ribbon. Seen in Season 5, Episode 14: "The Variable". Also (1) Fission Chain Reaction schematic diagram printed on 3-hole punch college ruled 8 x 10.5 in. notebook paper. Tri-folded. Some production wear and handling. In production used very good condition. \$600 - \$800





**1219. *Lost* (2) cast on-set director's chair backs.** (ABC, 2004-2010) Original set of (2) black heavy canvas 21.25 x 6.5 in. slip-on chair backs. Heat transfer series logo on both, and 1-with white "Director of Photography" under logo and larger in white lettering on other side, and 1-with "VFX Supervisor" under logo and "Mitch Suskin" in white lettering on the other. In production used very fine condition. **\$300 - \$500**



**1222. *Fringe* "Snakehead" creature tendrill prop.** (Fox, 2008-2013) Original cast silicone tentacle over reinforcing metal armature. Measuring approx. 36 in. from tip to tail, the prop is expertly hand painted, from the hard resin "teeth" in its maw to its taloned forked tail. "Snakehead" was the 9th Episode of the 2nd Season and followed the *Fringe* team's investigation into horrible deaths caused by large parasitic worms erupting from their victims' mouths. Exhibiting production wear, rubbed paint, 1-missing tentacle, and chipped tail talons. In production used very good condition. **\$300 - \$500**



**1220. *Doctor Who* original clapperboard for 2010 season.** (BBC, 2010) Original plexiglass clapperboard with traditional wooden black and white interleaved clap sticks, measuring 11 x 9.75 in. With production information and Roll, Scene and Take spaces for dry erase marker. From the series 5 Episode: "The Eleventh Hour", in which the newly regenerated Doctor (Matt Smith) and Amy Pond (Karen Gillan) must save the world in less than 20 minutes from galactic policemen known as the Atraxi. Directed by Adam Smith. In production used very fine condition. **\$800 - \$1,200**



**1223. *Eureka* E.M.O. animatronic robot.** (SyFy, 2006 - 2012) Original animatronic robot constructed of cast fiberglass, resin, polyfoam rubber, vacuum formed plastic, repurposed hardware and interior tooled aluminum and electronic components. The body is expertly painted in crème, with light-up portals in the chest and head dome, black rubber pincher hands and 2-domed lenses for eyes embedded in front of head. Designed in 3-segments, it pivots and rocks at the hips, arms articulated at the shoulders, forearms rotate, hands grasp, and it rolls on 2-rubber tires at base. With 1-small caster wheel in the back for balance. Measuring 18 x 13 x 10.5 in. E.M.O. is small robot created by Kevin Blake for a homework assignment, it appears in the episodes "Momstrosity" and "Just Another Day". Exhibiting chips to paint, the back portion has an inch of material loss to the cone, the rubber accordion neck sleeve is deteriorated. Electronics present but untested. In overall production used good condition. **\$3,000 - \$5,000**



**1221. "Grover's Mill" sign from the dramatization of Orson Welles' infamous "War of the Worlds" broadcast, *The Night that Panicked America*.** (Paramount TV, 1975) Vintage original 48 x 18 in. wooden sign with cutout corners, hand painted in gray on ivory "Grover's Mill" with gray border. Expertly studio finished and distressed to appear age-old and weathered. From the TV movie that recreated the panic broadcast of Orson Welles radio story of 1938. The central location in Welles fictitious account was Grover's Mill. In vintage very good condition. **\$300 - \$500**





**1224. Michael C. Hall "Dexter" shirt and ID card, and Jennifer Carpenter "Debra" hospital gown and bed blanket from *Dexter*.** (Showtime, 2006–2013) Original screen used (4) items including (1) Tommy Bahama brand size "M" sky blue linen long sleeve button down shirt, (1) Miami-Metro PD employee ID card for "Dexter Morgan", signed in black ink, "Michael C. Hall", (1) white with black and blue dot pattern hospital gown with tie back closure, and (1) standard cotton hospital blanket. Shirt, bed blanket and hospital gown were used in final episode. All items accompanied by Showtime COAs. In fine condition. \$400 - \$600



**1226. Jessica De Gouw "Huntress" crossbow from *Arrow*.** (CW, 2012 –)

Original black and gold metal hand crossbow prop measuring 13.75 x 13 in. With the features of a traditional crossbow attached to the handle and trigger of a gun. Highly visible, this signature weapon is wielded by "Helena Bertinelli, aka, The Huntress" (Jessica De Gouw). Exhibiting production wear and handling. In production-used very good condition. Accompanied by COA. \$800 - \$1,200



**1227. Holliday Granger "Bonnie Parker" burned music box ballerina from *Bonnie and Clyde*.** (Lifetime, 2013) Original wooden 7.15 x 4 x 4 in. box with 3 x 2 in. porcelain ballerina and 2.75 x 1.5 x 1.5 in. base nestled in newspaper. Ballerina and base have been studio distressed to appear aged and burned, and the newspaper appears intentionally aged. Comes with an LOA from prop master Scott Nifong. In production used very good to fine condition. \$600 - \$800



**1225. Norman Reedus "Daryl Dixon" Museum quality display bust from *The Walking Dead* by Larry Torro.** (2016) This is a hyper-realistic lifesize bust created by artist "Rubber" Larry Torro for exhibition at Monsterpalooza, Los Angeles 2016. Featuring a remarkable likeness of "Daryl" (Reedus), capturing the actor in his iconic role. The bust is crafted of the highest grade prosthetic silicone to simulate real flesh and finished with nuanced painting to maintain the translucency of the skin, hand punched hair style, eyebrows, lashes and blue prosthetic grade glass eyes. Mounted on a costumed display stand measuring 21 in. tall. In fine condition. \$2,000 - \$3,000



**1228. "MC Robot Police Officer" severed head prop from *Almost Human*.** (Fox, 2013–2014) Original screen-used hyper-realistic 12 x 9 in. severed prop head.

Constructed of cast of silicone, hand-punched eyebrows, lashes and even nose hair. Head is dressed in a black spandex hood within broken remnants and fragments of black plastic, foam padded helmet with tinted plastic visor and "Police" printed on the front. The neck stump presents nonhuman mechanicals and silicone tendrils to give the impression of artificial or android creature. Exhibiting production wear. In production used very good to fine condition. \$300 - \$500



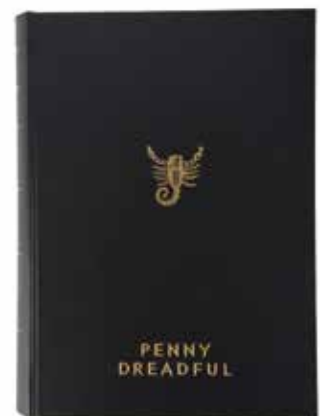




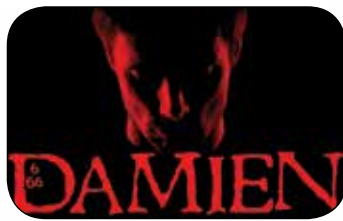
**1230. Game of Thrones "Porcelain, Ivy, and Steel" painting by Mia Araujo.** (HBO, 2011-) Original painting accomplished in acrylic on 16 x 20 x .5 in. wood board. This painting was Mia's contribution to HBO and Mondo Gallery's *Game of Thrones* exhibition at SXSW in Austin, Texas, in 2013. "It was a dream come true and an absolute thrill to paint so many of my favorite characters from my favorite show on television.... all with HBO's approval!" Signed and dated by the artist at the lower right. In very good to fine condition. **\$600 - \$800**



**1229. Game of Thrones painting by Sanjulan.** (HBO, 2011-) Original painting by legendary artist and illustrator, Sanjulan, accomplished in oils on 26.5 x 38.5 in. stretched canvas visible through a 34 x 41.5 in. wooden frame. Depicting principle characters and images from the universe of George R. R. Martin's blockbuster fantasy drama series. This breathtaking oil painting was commissioned for Mondo and HBO for "Game Of Thrones" exhibition at SXSW in Austin, Texas, 2013. The incomparable Sanjulan began his career in the 1960s and continues to turn out visionary works to this day. In fine condition. **\$16,000 - \$20,000**



**1231. Penny Dreadful deluxe industry insider press kit.** (Showtime, 2014-2016) Original deluxe (4) piece press kit contained in a faux leather 8.5 x 11 x 2 in. book with gold gilt title and signature scorpion imprinted on the cover and info on the spine. Within the book box are (1) welcome letter from show creator and writer John Logan, (1) DVD with First Season Episodes: 1 through 3, (1) soft cover "making of" booklet and (1) deck of Tarot cards. In very fine condition. **\$200 - \$300**



**1232. Damien screen used prop Rottweiler.** (A&E TV, 2016) Original life size prop Rottweiler dog measuring approx. 29 x 23 x 11 in. Constructed of soft sculpture body over posable wire armature and covered in black faux fur with warm brown markings, cast plastic nose and artificial eyes affixed to face. This life sized prop was used as a background static figure in the production of the series, which, like the original film, featured sinister hounds from hell. Exhibiting minor wear. In production used very good to fine condition. Accompanied by a 20th Century-Fox COA. **\$600 - \$800**



**1233. Guest star Joey Logano NASCAR race suit from Lab Rats.** (Disney Channel, 2012-2016) Original screen used one piece long sleeved racing suit with short standing collar, red stylized fire design at cuffs and legs, red shoulder panels, red "22" adhesive patches affixed to front, zipper front closure, "Joey Logano" on the velcro self belt, with red elastic cuffs. In production used very good to fine condition. **\$400 - \$600**



**1234. David Bradley "Abraham Setrakian" complete (8) piece costume from The Strain.** (FX, 2014-2017) Original (8) piece signature

"Abraham Setrakian" costume including (1) Italian made charcoal gray felt fedora with black ribbon binding and dove gray satin lining, (1) charcoal gray double-breasted wool duster with notched lapels, button front closure, and 2-hip flap pockets, (1) matching wool vest with ornamental brass pocket watch chain (minus the watch) with faux ruby pendant, (1) dot-striped French Connection brand size "L" button down shirt, (1) pair of gray wool Banana Republic zipper front pants, (1) wool damask-patterned neck tie, (1) pair Bed/Stu brand black leather ankle boots, (1) pair of Club Monaco gray wool fingerless gloves, (1) wool damask-patterned scarf. All expertly studio composed and distressed to personify "Setrakian" (Bradley) the grizzled old "Strigoi" hunter. In production-used very good to fine condition. Provenance: comes directly from production in Toronto, Canada. **\$1,200 - \$1,500**



**1235. Corey Stall "Ephraim Goodweather" costume and silver hero metal sword set from The Strain.**

(FX, 2014-2017) Original screen used ensemble including (1) G-Lab brand size "XL" waterproof black polyester Teflon finish hooded jacket with zipper front closure and 2-hip flap cargo pockets, and leather panel undersleeves, zip-out climate control Thermo liner jacket with knitted cuff, (1) black heathered wool zipper front hoodie, (1) Alternative brand size "L" short gray sleeve t-shirt, (1) pair of tailored leg Adriano Goldschmied blue jeans, (1) black leather belt, (1) pair Keen brand gray boots, (1) dark gray Club Monaco wool beanie, includes signature 29.5 in. cast aluminum sword with leather wrapped handle in shoulder slung leather belt sheath. Exhibiting studio distress and production wear. In production used very good condition. **\$1,500 - \$2,500**



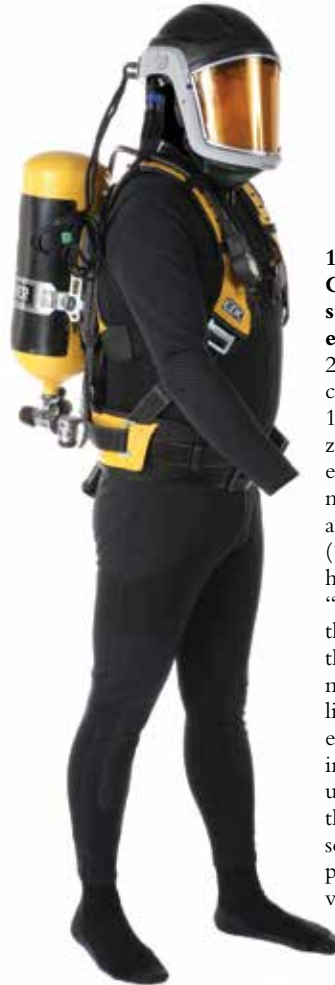




**1236. David Bradley “Abraham Setrakian” signature stunt cane prop from *The Strain*.** (FX, 2014–2017) Original black and silver wolf's head stunt cane measuring 39 x 6 in. long. Sculpted by Simon Lee who also designed “The Ancients” and “The Master” for the Guillermo Del Toro horror series. The cane is constructed of ornate cast hard rubber hooked wolf's head and resin tip metallized in silver and with black painted hollow wooden shaft. The wolf head handle and cane tip both screw to the cane shaft with threaded rods. This is “Setrakian's” (David Bradley) signature cane and weapon of choice, also known as “Sardu's cane”. This is a lightweight static stunt version of the cane made for action scenes and without the concealed sword found on other versions. Silver elements exhibit rubbing of the finish through use over four seasons of the series. Exhibiting handling and chipping of paint. In production used very good condition. **\$1,500 – \$2,500**



**1237. “Abraham Setrakian's” signature silver nail gun also used by “Ephraim Goodweather” from *The Strain*.** (FX, 2014–2017) Original screen used hero prop nail gun constructed of a base commercial nail gun customized with leather wrapped grip and outfitted with a drum magazine featuring nail heads visible through transparent plastic window. When a toggle on the back of the prop is switched on, depressing the trigger causes the nail drum to rotate. The functioning prop is expertly finished in matte black with web shoulder strap affixed. Exhibiting production wear and some scratches to paint. In production used very good to fine condition. **\$800 – \$1,200**



**1239. Corey Stall “Ephraim Goodweather” virus containment suit and helmet from the pilot episode of *The Strain*.** (FX, 2014–2017) Original screen used neoprene costume including (1) long sleeve 1-piece neoprene jumpsuit with zipper front closure and biohazard emblem on the left chest, (1) neoprene vest with velcro pocket and “Goodweather” on the left chest, (1) repurposed yellow dive BC with hollow fiberglass replica air tank with “Goodweather” in transfer letters on the metal collar holding the tank to the vest. Also includes (1) “hazmat” mask with amber face screen, helmet liner and elasticized chin seal, with electric ports, cable, and air port. Also includes an “air cleaning unit” not used instead of tanks with this suit in the “airplane” sequence. Exhibiting some chipping to resin tank and some production wear. In production used very good condition. **\$800 – \$1,200**



**1238. Ruta Gedmintas “Dutch Velder” hero metal sword and sheath from *The Strain*.** (FX, 2014–2017) Original screen used ornate static sword prop constructed of wooden sword grip wrapped with green cord, ornate brass hand guard, hilt and pommel, affixed to a faux sheath with ornamental gold rings, bracket and decorative cap. Housed in leather buckle belt. Expertly studio distressed to appear battle worn. Exhibiting production wear and handling. In very good condition. **\$800 – \$1,200**



**1240. Kevin Durand “Vasily Fet” vampire killing UV light bomb from *The Strain*.** (FX, 2014–2017) Original screen used prop “UV Light Bomb” comprised of a 11 x 13 in. gold metal cage containing a central metal and electrical component core with mini blue lights. Used by the vermin exterminator “Vasily Fet” (Kevin Durand) to incinerate vampires (“The Strigoi”) in Season 1, Episode 11: “The Third Rail”. Accompanied by its black net carrying bag. Electronics present but untested. In production used fine condition. *Provenance:* comes directly from production in Toronto, Canada. **\$500 – \$700**





**1241. Rupert Penry-Jones "Quinlan" long sword from *The Strain*.** (FX, 2014-2017) Original 37 x 3.5 in. resin prop sword constructed of cast hard rubber over supporting armature. The blade is metallized silver to appear as steel and the handle is sculpted to appear as a femur bone grip etched with ancient runes. All expertly studio finished and distressed to appear ancient and well worn. Highly visible throughout the series, wielded by half-Vampire assassin "Quinlan" (Rupert Penry-Jones). Created by Walter Klassen. Exhibiting production wear and use. In production used very good condition. **\$1,200 - \$1,500**



**1242. Mia Meistro "Nora Martinez" signature weapons rig from *The Strain*.** (FX, 2014-2017) Original screen used (1) brown leather brass buckled weapons belt with 1-long leather scabbard containing a hero 30.5 in. sword of cast aluminum with leather wrapped grip and 1- leather sheath containing a matching 14 in. dagger. Belt fastens around the waist with leg loop. Expertly studio distressed. Exhibiting production wear and handling. In very good condition. **\$800 - \$1,200**



**1244. Bess Rous "Karen Lipinski" spacesuit from *Other Space*.** (Yahoo, 2015) Original screen used spacesuit including (1) blue and white cotton space jacket with embroidered patches "UMP" on left chest and "K. Lipinski" on right, with crew patches on each shoulder, zipper front closure, (1) matching pair of space pants with quilted knees and zipper front closure, (1) white padded web vest with lobster clasp and metal washer front closure over zipper, with alligator textured silk side panels and integral poly carbon shell air tank with vent and 2-airports, (1) padded soft sculpture helmet with crew patch on the front and removable acetate face screen and web band of LED lights, (1) pair vinyl space boots with crew patches, (1) pair silicone gloves. Exhibiting wear and production use. In very good condition. **\$400 - \$600**



**1243. Patrick Stewart "Walter Blunt" complete drag costume from *Blunt Talk*.** (Starz, 2015-2016) Original screen used magenta drag costume including (1) knee

length long sleeved satin wrap dress with cuff shawl collar, ruched waist with integral bow belt, zipper back closure, and bejeweled cuffs, (1) matching pair of elastic waist hot pants, (1) pair of Trotter's brand patent leather pumps size "11W", (1) rhinestone-studded purse with sling strap handle, (1) bejeweled bib style necklace, with (1) pair matching earrings, and (1) fabric flower pin with non functioning concealed camera lens, and (1) pair pantyhose. Exhibiting production wear. In very good to fine condition. **\$600 - \$800**



**1245. *Agent Carter* (10+) screen-used props and ephemera including prop vial of "Steve Rogers" blood.** (ABC, 2015-2016) Collection of (10+) original screen-used props including (1) "Steve Rogers", AKA, Captain America" 3 in. long vial of stage blood, (1) "Steve Rogers" double dog tags on ball chain, (4) yellow NY state license plates 3-vacuum formed plastic and 1-metal, (3) printed file documents, and more. All screen used and all with corresponding COAs. Exhibiting production-wear and handling. In very good to fine condition. **\$600 - \$800**







**1246. Jamie Lee Curtis "Dean Cathy Munsch" lab coat & blouse from *Scream Queens*.** (Fox, 2015-2016) Original screen used costume including (1) bespoke white neoprene collarless lab coat with mock lapel, 2-hip pouch pockets and scalloped split sleeves, and (1) Donna Karan brand black wrap around tie front blouse with oversized short collar. Exhibiting minor production wear. In fine to very fine condition. **\$300 - \$500**



**1249. Princess Grace de Monaco framed clipped signature.** (ca. 1950s) Vintage original 4.5 x 2 in. clipped signature of Princess Grace, signed in ink, "Grace de Monaco". Professionally matted and framed along with a black and white photograph in a 14 x 24 in. gold gilt presentational frame. Hanging hardware present on the verso. 100% of the proceeds of the sale of this item will be donated to Heart of Virginia Council, Boy Scouts of America. In fine condition. **\$200 - \$300**



**1247. John Stamos "Dr. Brock Holt" lab coat & outfit from *Scream Queens*.** (Fox, 2015-2016) Original screen used costume including (1) custom white cotton lab coat with lavender piping on notched lapel, and lavender embroidery above left chest pocket "Dr. Brock Holt", button front closure, and 1-Ted Baker brand size "15.5" rose colored button down shirt, and 1-pair of Topman brand puce colored button fly pants. Exhibiting minor production wear. In fine to very fine condition. **\$300 - \$500**



**1250. "The End" title from Embassy Pictures.** (ca. 1950s) Vintage original end title art accomplished in handpainted acrylic on 26 x 17 in. glass visible through 31 x 21.5 in. mat. Presented in a 33.25 x 24 in. shadowbox frame with hanging hardware ready for display. In vintage fine condition. **\$800 - \$1,200**



**1248. *Feud* (TV series) "Bette Davis" and "Joan Crawford" director's chair backs.** (FX, 2017) Original sets of (2) green canvas character directors chair 21.5 x 8.5 in backs with 22.5 x 16 in. seats including (1) set with silk screen "Joan Crawford" in white with cotton piping at the upper edge and the bottom scalloped edge, and (1) set with silk screen "Bette Davis" in white with same piping. Seats and backs have integral sleeves to slip onto chair post. Also includes (1) 11.75 x 6 in. laminated *Feud!* set card. All in production used fine to very fine condition. **\$500 - \$700**



**1251. *Butterfield 8* art for UK release poster.** (TBD) Vintage original camera ready advertising art accomplished in photographic paste up elements, transfer lettering, and black tape border on 20 x 25.75 in. artists' vellum tipped to backing board. Exhibiting production wear, handling, a 1.5 x 2 in square cut from vellum, water damage to bottom, corner damage to bottom left corner, toning to edges, mild waving top right edge, and tape remnants. In vintage good condition. **\$600 - \$800**



The following (32) lots are from the collection of Geraldine Chaplin, the daughter of legendary actor and director Sir Charles "Charlie" Chaplin and Lady Oona O'Neill Chaplin (herself the daughter of Nobel and Pulitzer Prize-winning author Eugene O'Neill) – an extremely accomplished actress in her own right. The items represent a collection of couture attire, accessories and garments from both film and personal use.



**1252. Lady Oona Chaplin gown and shoes by Dior Palmyre worn on the opening night of *A King In New York*.** (1952) Vintage original bespoke silver satin strapless ball gown with gold and silver bullion and periwinkle-threaded embroidery and applique, blue and purple round sequins, stacked blue square sequins, faceted blue, silver and pink crystals, seed pearls, and bugle beads arranged in an elaborate floral motif with a silver and gem Deco-style embellishment to the neckline and bodice. The tailored bodice culminates in a gathered and pleated floor-length skirt with a bias back serving as a short train. Integral corseted nude tulle petticoat and additional separate voluminous chiffon and starched net petticoat. Zipper back and hook and eye closure. Retaining the internal Automne-Hiver Christian Dior bias label. Accompanied by custom made matching size 6.5 slip-on mule-style shoes. Worn by Lady Chaplin to the 1957 premiere of her husband Charles Chaplin's (written, directed and starring) film *A King in New York*. Exhibiting minor age, wear and handling. In overall vintage very good to fine condition. **\$15,000 - \$20,000**







**1253. Lady Oona Chaplin Hermes brand black Crocodile “Sac Mallette” bag with gold hardware.** (ca. 1950s) Vintage original shiny black crocodile bag measuring 11.5 x 10.5 x 4.5 in., with handle, gold hardware, a double slide lock and key lock closure. The interior is lined in maroon leather and vinyl, featuring one slip pocket and one opposing snap pocket. The base of this bag opens via two flip clasps and a central pinchlock closure to reveal a red velvet and grosgrain interior. There is patina, and rubbing to the hardware, dulling, creasing, and scuffing to the base corners and along the edges, tape residue on bottom, as well as various signs of wear consistent with age. In vintage very good condition. **\$5,000 - \$7,000**



**1255. Lady Oona Chaplin Korean wedding skirts.** (ca. 1960s) Vintage original (2) unique silk “wedding” skirts, including (1) floor length red damask paneled skirt with hook and eye and snap button back closure, integral black ribbon waist belt, 1.5 in. white silk ribbon panels embroidered in shades of blue with gold bouillon thread and thinner silk ribbon accents, framing lengths of black silk ribbon pleats running the length of the skirt, ending in embroidered silk flowers, more ribbon panels at lower hemline, 2-side panels of intricate embroidery, lined in raw green silk. In vintage very good to fine condition. Also includes (1) similar knee-length silk skirt of pale rose with the same black silk ribbon pleats, but extremely intricate multicolor embroidered panels and blue floral embroidered borders, integral pale rose waist self belt, zipper back and hook and eye closure, partially lined in raw hot pink silk. Exhibiting age and wear, with fraying and separation on some of the black silk ribbon, fabric loss on the waist belt, missing hook and eye, and some damage to the lining. In vintage good to very good condition. Purchased from Liberty of London during the Korean Fashion Exhibition. **\$600 - \$800**



**1254. Lady Oona Chaplin ermine coat by Teitelbaum Furs.** (ca. 1950) Vintage original crème mink open front short coat by Teitelbaum Furs. Lined in golden tan silk. Retaining the internal Teitelbaum Furs bias label. Worn at an Italian premiere of *A King in New York* September 1957. “Oona” embroidered on inside right lining. Exhibiting signs of age and wear. Overall in vintage very good to fine condition. **\$1,000 - \$1,500**





**1256. Lady Oona Chaplin Cashmere wool coat by Hermes.** (ca. 1970s) Vintage original brown cashmere coat by Hermes, featuring 2-hip pouch pockets and red plaid flannel. Retaining the internal Hermes bias label. Exhibiting signs of age and wear. Overall in vintage very good condition. **\$400 - \$600**



**1258. Geraldine Chaplin suit and cap by Ted Lapidus.** (1965) Vintage original bespoke black and white houndstooth knit wool (3) piece ensemble including (1) pea coat with short collar, 2-hip slash pockets, and cr me leather buttons, (1) matching pair zipper front trousers with hidden pocket inside pant, and (1) matching newsboy cap. Coat lined in quilted cr me silk, hat lined in cr me satin. Pants retains the internal TEDD bias label, coat retains internal Ted Lapidus golden medallion. Exhibiting age and handling. In vintage very good to fine condition. **\$1,000 - \$1,500**



**1257. Geraldine Chaplin "Tonya" woolen shawl from the movie Doctor Zhivago.** (MGM, 1965) Vintage original blue crochet wool capelet shawl with scalloped hem. With wide knit and multi-hues of blue from cornflower to navy. From the epic romantic drama directed by David Lean. Based on the Nobel Prize-winning novel by Boris Pasternak. Highly visible worn by Chaplin in the film as well as in promotional materials. Exhibits production wear and handling, age and minor soiling. In vintage good to very good condition. **\$800 - \$1,200**



**1259. Geraldine Chaplin personal silk Kimono.** (1965) Vintage original traditional silk kimono ensemble including (1) pale aquamarine silk kimono robe with white lattice and floral print and gold bouillon embroidered accents on flowers, white silk lined upper, self lined lower with (1) gold bouillon, red and blue silk thread brocade obi bustle sash lined in rust colored silk, (2) obi-jime cords with 1-metallic blue, pewter and white and 1-metallic gold, pewter and green, (1) 2-piece white cotton hadajuban with white lace cuffs and hems, and (1) white silk damask nagajuban with 1-corresponding pink silk floral print sash. Also includes 5-pink silk and chiffon scarves and sashes. Exhibiting light wear. In vintage very good to fine condition. Gift from Tokyo premiere of *Doctor Zhivago*. **\$600 - \$800**







**1260. Geraldine Chaplin ivory mink embellished dress by Ted Lapidus.** (1965) Vintage original bespoke ivory floor-length dress with long sleeves, deep v-neckline and apron panel with white mink embellishment at cuffs and collar. Zipper back closure. Lined with crème silk. Exhibiting some threading at cuffs. Worn by Geraldine Chaplin to the premiere of *Doctor Zhivago* with director David Lean, Julie Christie and Omar Sharif. In vintage very good to fine condition. **\$1,000 - \$1,500**



**1261. Geraldine Chaplin striped Fendi clutch.** (ca. 2000s) Original Fendi brand clutch measuring 10 x 6 x 1 in. with multicolor embroidered stripes, multicolor bugle bead accents, 2-unique fold-over coin purse top snap closures with gold metal and rhinestone detailing (1-with black faux snakeskin piping and 1-with silver), and black satin and metallic copper snakeskin pattern interior lining. Retaining original internal Fendi gold metal "Made in Italy" label, also the Fendi hologram on a fixed black fabric tag, and serial number "2454-8BP019-058" embossed on a metallic silver label. This clutch was a personal gift from Fendi to Chaplin. Exhibiting light handling and wear. In very good condition. **\$200 - \$300**



**1262. Geraldine Chaplin bespoke handbag.** (1966) Vintage original black and silver soft body frame-style purse with elaborate Art Deco-esque silver bead applique, cloth covered metal hinge frame with black plastic "stone" accented snap top closure, soft cloth strap, silver bead applique hanging "tag" detail, and pale gray cloth lining. Measuring 8 x 6.25 in. In Berlin, Chaplin met a woman whose handbag she immediately fell in love with. The woman either made or procured one for Chaplin and left it as a surprise at her hotel door. Exhibiting age, wear, handling, worn corners, soiling, and pulled threads. In vintage good condition. **\$200 - \$300**



**1263. Geraldine Chaplin colorful Cigar Box handbag.** (ca. 2000s) Original Branciano cigar box purse measuring 9.25 x 7.5 x 2.25 in. and with "La Flor De Alfonso" design on one side and a "Madame Butterfly" artwork with rhinestone accents on the other, gold metal corner hardware, handle and latch closure, with black and white gingham padded lining. Exhibiting light handling and use, with some corner wear and rubbing to the gold metal, and minor soiling to the lining. In very good condition. **\$200 - \$300**



**1264. Geraldine Chaplin dress with jacket by Ted Lapidus.** (1966) Vintage original (2) piece bespoke ensemble worn to the Cannes Film Festival May 1966. Including (1) black velvet bolero jacket with black satin piping, integral faux shirt cuffs, and 2-faux pockets and (1) dress with white cotton and silk bodice featuring ruffled tuxedo shirt embellishment and faux pearl buttons, and grey and black pinstripe wool skirt, zipper back closure. Exhibiting minor age and handling. In vintage very good to fine condition. **\$1,000 - \$1,500**



**1266. Geraldine Chaplin traditional Spanish cape by El Corte Abel.** (1968) Vintage original black wool cape with red velvet lining and brass button hook and eye neck closure. Featuring a short stand up collar and capelet with satin lining and piping. Gift from Spanish artist and writer, Antonio Saura. Shared with Lady Oona Chaplin. Ref Image from the 1968 Spanish TV series *Double Image*. Retains internal El Corte Abel bias label. In vintage very good to fine condition. **\$400 - \$600**



**1265. Geraldine Chaplin "Girl at Dance" evening dress by Malcolm Starr worn dancing with Marlon Brando in *A Countess From Hong Kong*.** (Universal, 1967) Vintage original bespoke empire waist blue and pink silk chiffon floor-length dress featuring silver beads, pink faceted crystals, blue tear drop sequins and white round sequins. With cap sleeves and scoop neckline. Zipper back and hook and eye closure. Silk and cotton double lining. Retaining the internal Malcolm Starr maker's label. Marked size "6". Worn in the scene when the 19-year old Chaplin dances with "Ogden" (Marlon Brando). Exhibiting production wear, fading, soiling and handling. Minor sequin and bead loss. In vintage good to very good condition. **\$1,000 - \$1,500**



**1267. Geraldine Chaplin satin Palazzo pants from The Beatles' Apple clothing line.** (ca. 1968) Vintage original pink satin palazzo pants, lined in blue satin, edged with satin floral ribbon. Left side zipper closure. A gift from the Beatles around the time of their short-lived clothing store, Apple Boutique, located in London, and open for less than one year. Retaining the internal Apple bias label. Exhibiting minor age and handling. In overall vintage very good to fine condition. **\$1,500 - \$2,500**





**1268. Geraldine Chaplin ornate leather Spanish riding chaps.** (1970s) Vintage original hand-tooled brown and white suede riding chaps featuring decorative cut-out leather panels and embellishments, leather fringe and polished leather buttons. With 2-unidentified maker's marks are branded on the interior. Inner thigh button and waist tie closure. A personal gift to Geraldine Chaplin from the famous Rejoneador, Angel Peralta, while horseback riding at Puebla del Rio in Sevilla, Spain. Shared with and previously owned by Princessa Maria Gabriela de Saboya. Exhibiting wear, handling, and soiling. Overall in vintage very good condition. **\$300 - \$500**



**1271. Geraldine Chaplin Persian tunic and coat.** (ca. 1974) Vintage original (2) piece ensemble including (1) kaftan-style wool mesh open front floor-length robe with Iranian geometric embroidered design motif in silver bullion and green thread and (1) crème colored silk blouse with standing short collar, embroidered green, applique dickie panel and zipper back closure. Gift to Geraldine Chaplin from an Iranian dressmaker for the Tehran Film Festival and later worn during pregnancy with her first son, Shane. Exhibiting minor age and wear. In vintage very good to fine condition. **\$400 - \$600**

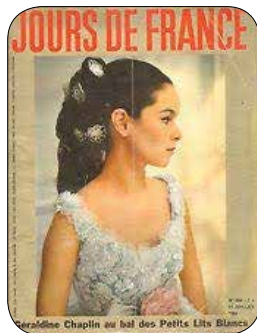
**1269. Geraldine Chaplin grey Windsor suit.** (ca. 1970s) Vintage original (2) piece brown plaid wool suit including (1) pair zipper front trousers, and (1) matching blazer with short lapel collar, 2-hip flap pockets and button closure. Retaining internal Windsor bias labels and marked size "36". Exhibiting minor wear. In vintage very good to fine condition. **\$400 - \$600**



**1270. Geraldine Chaplin black Windsor suit.** (ca. 1970s) Vintage original (2) piece black virgin wool suit including (1) pair of high-waist trousers with side zipper closure, (1) matching blazer with short lapel collar, 2-hip flap pockets and button closure. Also includes (1) matching belt. Exhibiting minor wear. Retaining the internal Windsor bias label and marked size "36". Overall in vintage very good to fine condition. **\$400 - \$600**



**1272. Geraldine Chaplin pinstripe suit by Windsor.** (ca. 1970s) Vintage original (3) piece cotton blend black pinstripe suit including (1) button front collarless vest, (1) matching pair of zipper front trousers, and (1) matching blazer with short lapel collar, 2-hip pockets and button front closure. Exhibiting minor wear. Retaining the internal Windsor bias label and marked size "38". In vintage very good to fine condition. **\$600 - \$800**



**1273 Geraldine Chaplin dress by Nina Ricci.** (ca. 1970s) Vintage original bespoke ivory silk empire waist tank-style dress featuring mesh overlay with embroidered and applique flowers. Includes (1) organza bow belt with hook and eye closure. Side zip and hook and eye closure. Worn for a cover shoot for Jours de France. Exhibiting signs of age and handling. Zipper broken. Overall in vintage very good condition. **\$1,000 - \$1,500**

**1274. Geraldine Chaplin black satin pants by Emanuel Ungaro.** (1977) Vintage original heavy black satin wide-legged Palazzo pants with zipper front and hook and eye closure. Retaining the internal La Boutique de Paris bias label and marked size "8". Exhibiting minor age and wear. These pants were a gift from Oona Chaplin to her daughter Geraldine. In vintage very good to fine condition. **\$200 - \$300**



**1276. Geraldine Chaplin "Mother Teresa" nun's habit from Mother Theresa: In The Name of God's Poor.** (The Family Channel, 1997) Original white cotton and muslin (3) piece nun's habit ensemble including (1) white Sari/veil with signature three blue stripes, (1) matching white kurta-style long pull over tunic with short standing collar and 3-snap front closure and (1) pull over tank top-style under dress. Underdress and tunic are marked with handwritten, "GC". Exhibiting minor wear and light studio distressing to make the fabric appear worn and washed. In very good to fine condition. **\$1,000 - \$1,500**



**1277. Geraldine Chaplin jacket by Valentino worn to the 50th Golden Globe Awards.** (1992) Vintage original bespoke leopard-print bolero jacket with bias flap closure. Gifted to Geraldine Chaplin by designer Valentino. Featuring metallic thread and golden crystal encrusted zodiac-themed buttons on cuff and closure. Exhibiting minor wear. Overall in vintage very good to fine condition. **\$400 - \$600**

**1275. Geraldine Chaplin suit by Giorgio Armani.** (ca. 1980s) Vintage original Armani (3) piece black wool suit including (1) scoop neck tank blouse, (1) matching pant with side zipper closure, and (1) matching long blazer with short lapel collar, button closure and 2-hip slash pockets. Exhibiting minor wear. Blazer and tank retain internal Giorgio Armani bias labels, and marked size "42". Blazer also has costumer's label "VESTIMENTA S.P.A. GIACCA LUNGA", affixed to inner lining. Overall in vintage very good to fine condition. **\$400 - \$600**







**1278. Geraldine Chaplin gown by Christian Dior worn at Cannes Film Festival and German Opera Ball in Frankfurt.** (2003) Original black velvet and crème silk chiffon evening gown with long faux button sleeves, deep v-neck with snap and hook and eye front closure. Top lined in black silk and skirt lined in crème silk. With side zipper closure and integral underskirt. Accompanied by a black leather belt with silver metal buckle encrusted with faceted crystals. Retaining the internal Christian Dior bias label and marked size "36". Exhibiting minor age and wear. Worn while presenting director Manoel de Oliveira the Jury Award for *The Letter* at Cannes, as well as while attending the German Opera Ball in Frankfurt. In vintage very good to fine condition. **\$1,000 - \$1,500**



**1279. Geraldine Chaplin dress by Thierry Mugler.** (ca. 2000s) Original pink silk floor-length dress by Thierry Mugler, featuring a tank-style halter top with integral capelet blouse bodice, center pleated waistline, plunging back with zipper closure, and front split. Includes (1) matching hook and eye and snap closure belt encrusted with taupe and rose faceted crystals. Worn to the Red Carpet Opera Ball in Frankfurt, Germany. In very good to fine condition. **\$600 - \$800**



**1281. Geraldine Chaplin suit by Jean-Louis Scherrer.** (2003) Original (2) piece ensemble including (1) crème blazer with half black pique and half white shawl lapel collar, single button closure and 2-faux flap pockets, and (1) pair crème trousers with black chiffon panel insert down the right leg and left side zipper closure. Worn when accepting her Goya Awards "Best Supporting Actress" from the film "*La Ciudad sin Limites*" (*The City Of No Limits*). exhibits rust colored liquid staining. In very good condition. **\$1,000 - \$1,500**



**1280. Geraldine Chaplin Thierry Mugler leather clutches.** (ca. 2000s) Original set of (2) rigid 13.25 x 6 x 1.5 in. leather clutches by Thierry Mugler, 1-pink with blue star inner, and 1-black with blue star inner, both have "Thierry Mugler" embossed middle of clutches. Pink clutch retains original internal shape packaging and has been very lightly used, worn to the 2003 International Cannes Film Festival. Black clutch exhibits wear and use, some light scuffing and scratching of leather. In very good to fine condition. **\$200 - \$300**



**1282. Geraldine Chaplin “Katerina Belova” suit by Sybilla from *Hable con Ella* (“Talk To Her”).** (El Deseo, 2002) Original screen worn (2) piece green silk suit including (1) v-neck lapel ¾-cuffed sleeve blazer with 3-button front closure, and (1) ankle-length pencil skirt with small back slit and zipper back closure. Worn in *Hable con Ella*. In very good to fine condition. **\$600 - \$800**

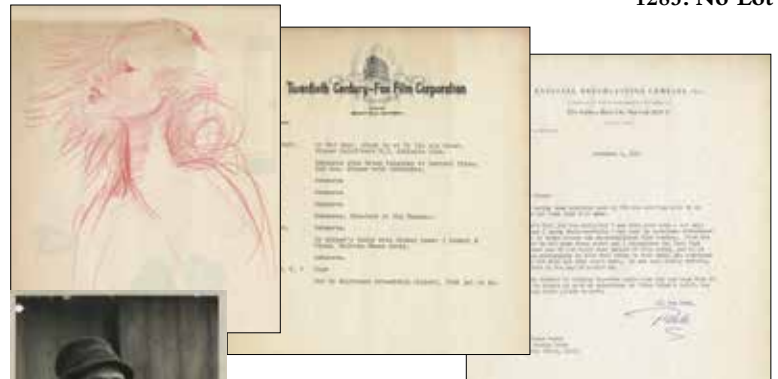


**1284. Collection of (75+) Academy Award show programs and other show ephemera.** (ca. 1940s-2017) Impressive large collection of (75+) vintage and original programs primarily from the Academy Awards. The earliest Academy Awards programs dates from 1945 and includes List of Officers and Board of Directors, “Stars for Tonight” including Leopold Stowkowski, Claudette Colbert, Frank Sinatra, Danny Kaye and other details of the ceremonies held at the Hollywood Bowl that year. The latest program is from the 2017 ceremonies and includes all the lists of categories and nominees as well as a list of host (Jimmy Kimmel) and presenters including Jennifer Aniston, Matt Damon, Leonardo DiCaprio and more. Also includes other awards show programs for The Motion Picture Awards and Governor’s Awards as well as a few pieces of newspaper ephemera and more. Exhibiting age and handling. In good to very good condition. **\$1,500 - \$2,500**

**1285. No Lot**



**1283. Geraldine Chaplin dress by Sybilla with Mascaró Shoes.** (2004-2005) Original green silk smock style coat-dress by Sybilla, with ¾-sleeves, v-neck lapel collar, red silk lining, integral self belt, and integral cummerbund. Worn to the 2004 Ball Der Stern Charity event in Manheim, Germany, as well as to the 2005 Golden Camera awards where she presented a lifetime achievement award to actor/comedian Jerry Lewis. In very good to fine condition. **\$800 - \$1,200**



**1286. James Mason personal journal, correspondence, original sketches and ephemera May-October 1960.** (Various, 1960) Actor James Mason maintained for many years semi-annual notebooks of whatever in his life had significance for him, including Hollywood industry correspondence, letters from British friends, photos he shot of his wife Pamela and children Portland and Morgan, and most personal, sketches of imaginary character types and film project co-workers. This vintage leather-cover 3-ring binder represents 1 such journal, and includes Mason’s life from May-October 1960. Inside are examples of each type of item mentioned above, most significantly Mason’s own sketches of what appears to be Julie Newmar, who Mason was currently working with in *The Marriage Go-Round*. Also contains numerous letters from U.K. acquaintances, industry contacts, and a number of snapshot pictures of Portland and Morgan Mason cavorting in the family pool, shot by Mason himself. Cover slightly worn at extremities, and all contents are 3-hole punched at left margin for binding. Generally good condition overall. **\$200 - \$300**





**1287. *Song Without End (2)* set designs by artist Jefferies for art director Walter Holscher.** (Columbia, 1960) Vintage original (2) set design paintings accomplished in pencil and gouache on 30 x 20 in. heavy artists' leaf. Artwork measures 22 x 8.5 in. Featuring title and scenic notation handwritten in pencil beneath art at lower right. With 1-bearing approval initials "CV" in the border, presumably director Charles Vidor, who was replaced by George Cukor upon his death. Exhibiting soiling, pin holes, marginal tears and toning to the blank borders. Art remains in very good to fine condition. **\$400 - \$600**



**1288. Sirhan Sirhan trial courtroom sketch of the assassin and his mother by Gene Widhoff.** (1969) Vintage original historical courtroom artist rendering accomplished in artists markers on vellum, tipped to backing board. Featuring Sirhan Sirhan, assassin of Senator Robert F. Kennedy. Sirhan was convicted of murder and is serving a life sentence at the Richard J. Donovan Correctional Facility in San Diego County, California. Exhibiting toning from previous framing, age, wear, handling, 05. in. breach top right not affecting artwork, and tape remnants. In vintage good condition. **\$300 - \$500**



**1289. Jayne Mansfield 1-sheet poster for *Playgirl After Dark*.** (ABPC, 1960) Vintage original 27 x 41 in. 1-sheet poster. Featuring an alluring full-length rendering of the busty bombshell. Linen-backed, with some retouching to original folds. In generally vintage very good condition. **\$300 - \$500**



**1290. Jerry Lewis "Prof. Julius Kelp" production made (3)-piece suit from *The Nutty Professor*.** (Paramount, 1963) Vintage original (3)-piece tweed suit and accessories including (1) coat with notched collar, integral waist band, 2-hip slash pockets, 1-chest slash pocket, (1) matching button-front vest with satin back, and (1) matching pants with cuffed hems and zipper front closure. All retaining interior Western Costume bias label typed, "Jerry Lewis" and other production info. Shirt, bow tie, shoes and character glasses added for display. Made for production, but unseen in the final cut of the film. Exhibiting age, minor production wear, and discoloration to satin lining. In vintage very good to fine condition. **\$2,000 - \$3,000**



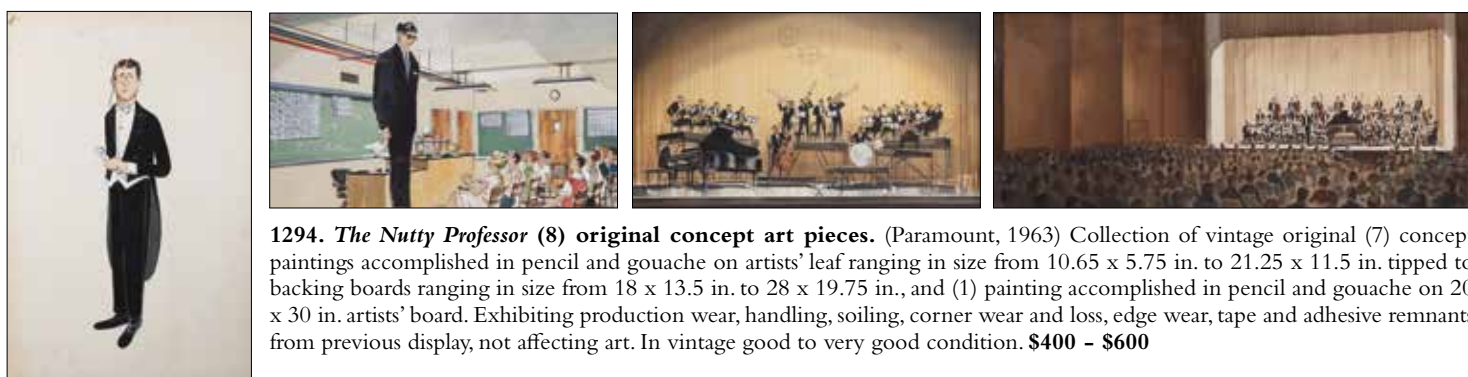
**1291. Jerry Lewis (4) scene concept artworks from 3-films, including *The Family Jewels*, *Ladies Man*, and *Cinderella*.** (Paramount, 1960-1965) Collection of vintage original concept paintings accomplished in pencil, ink and gouache on artists' leaf tipped to backing boards ranging in size from approx. 16.5 x 12 in. to 29 x 15.15 in. Including (2) *Ladies Man* by "Bob" and "R. Ayers" for art director Ross Bellah, both with studio stamps and studio title stickers affixed to art, 1-sticker signed "Jerry Lewis", (1) framed *The Family Jewels* by "R. Ayers" for art director "J. Poplin" with studio stamp at lower right, and (1) *Cinderella* with 14.6 x 10 in. floor plan sketch affixed to the recto and production notation on the verso. Exhibiting production handling and wear, corner and edge loss, toning, brittleness, and soiling. In production used good to very good condition. **\$300 - \$500**



**1292. *Cinderella* (7) original concept art pieces.** (Paramount, 1960) Collection of vintage original (7) concept paintings accomplished in pencil, ink and gouache on artists' leaf tipped to backing boards measuring approx. 26.75 x 15.18 in. with studio snipes bottom right beneath art., (3) costume concept storyboard panels accomplished in pencil and gouache on artists' boards measuring 20 x 15 in. with handwritten notes in pencil, and (1) storyboard featuring 12-page up elements accomplished in pencil, ink and gouache tipped to 14.5 x 22.5 in. artists' board. Exhibiting production-use, wear and handling, with minor corner and edge loss, brittle backing boards, some toning and soiling. In production used good to very good condition. **\$300 - \$500**



**1293. *The Ladies Man* (7) original art pieces and schematic layouts.** (Paramount, 1961) Collection of vintage original (3) concept paintings accomplished in pencil, ink and gouache on artists' leaf tipped to backing boards ranging in size from approx. 32.25 x 16 in. to 28.5 x 18.75 in. with studio snipes bottom right beneath art. 2-with studio stamp bottom right corner in art and (4) black and white copies of set schematics ranging in size from approx. 14 x 19.75 in. to 17.25 x 19.25 in. Exhibiting production-use, wear and handling, with corner and edge loss (1-with extreme edge loss), brittle backing boards, some toning and soiling. Not affecting artwork. In production used good to very good condition. **\$300 - \$500**



**1294. *The Nutty Professor* (8) original concept art pieces.** (Paramount, 1963) Collection of vintage original (7) concept paintings accomplished in pencil and gouache on artists' leaf ranging in size from 10.65 x 5.75 in. to 21.25 x 11.5 in. tipped to backing boards ranging in size from 18 x 13.5 in. to 28 x 19.75 in., and (1) painting accomplished in pencil and gouache on 20 x 30 in. artists' board. Exhibiting production wear, handling, soiling, corner wear and loss, edge wear, tape and adhesive remnants from previous display, not affecting art. In vintage good to very good condition. **\$400 - \$600**



**1295. *The Family Jewels* (6) Scene concept art pieces.** (Paramount, 1965) Collection of vintage original (6) concept paintings accomplished in pencil, ink and gouache on artists' leaf tipped to backing boards ranging in size from approx. 19.75 x 15.15 in. to 26.5 x 19 in. with studio snipes bottom right beneath art. 5-with studio stamp bottom right corner in art. Exhibiting production wear and handling, with corner and edge loss, brittle backing boards, some toning and soiling. In production used good to very good condition. **\$300 - \$500**





**1296. *The Big Mouth* (4) concept paintings by Lyle Wheeler.** (Columbia, 1967) Collection of vintage original (4) paintings accomplished in pencil, oil pastel, and gouache on 26.75 x 18 in. artists' board, with 19.75 x 10.5 in. visible through dropdown mat frames which are affixed at top by tape. 3-with "Jerry Lewis Films Inc." stickers tipped top left on mat frames, all have handwritten production notes bottom right on mat frames. Exhibiting production wear and handling, soiling, foxing, and soft corners. In vintage good to very good condition. **\$300 - \$500**



**1297. Jerry Lewis films and productions (30+) misc. production artwork.** (ca. 1940s-1960s) Impressive collection of (30+) vintage original production artwork for various Jerry Lewis productions, pieces accomplished in pencil, pastel, pen and ink, and gouache on artists' leaf, board and vellum. Measuring from approx. 19 x 13 in. to 40 x 29.75 in., this collection features set design concepts, storyboards, and miscellaneous artwork from various Lewis productions. Also includes (1) gold tone 1.5 x 1.5 in. "Jerry Lewis Films Inc." key fob. Exhibiting production wear and handling, age, corner loss, brittleness and soiling. In vintage good to very good condition. **\$600 - \$800**

**1298. Jerry Lewis (5) production materials from his Muscular Dystrophy Association Telethons.** (ca. 1950) Collection of vintage original (5) Jerry Lewis telethon production materials and ephemera including (2) illustrations accomplished in pencil and gouache on 11 x 11.25 in. textured artists' board, (1) illustration on 8.4 x 19.75 in. artists' leaf featuring a typed note, signed from an unknown person, (2) storyboard layouts tipped to 18.5 x 23.75 in. backing boards, 1-with 5-pages of production related typed notes and letters, 2-signed. Exhibiting production wear and handling, toning, soiling, corner loss, edge wear and staple holes. In vintage good to very good condition. **\$200 - \$300**



**1299. *West Side Story* framed original concept art by Harold Michelson.** (United Artists, 1961) Vintage original concept art accomplished in pencil, ink and gouache on 25 x 10 in. artists' board depicting male figures outside a market, with basketball courts beyond. Signed by artist "Michelson '60" in the lower right. Unexamined out of approx. 26.5 x 12 x 1.25 in. frame. Retaining hanging hardware on the verso. Exhibiting minor signs of age and wear. Overall, in vintage very good to fine condition. **\$800 - \$1,200**



**1300. *West Side Story* framed original concept art by Harold Michelson.** (United Artists, 1961) Vintage original concept art accomplished in pencil, ink and gouache on 25 x 10 in. artists' board depicting a solitary male figure standing outside a laundry, with a market and hotel beyond. Signed by artist "Michelson '60" in the lower right. Unexamined out of approx. 26.5 x 12 x 1.25 in. frame. Retaining hanging hardware on the verso. Exhibiting minor signs of age and wear. Overall, in vintage very good to fine condition. **\$800 - \$1,200**



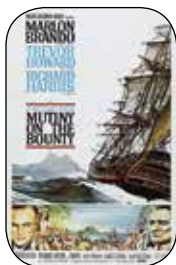
**1301. Sophia Loren "Jimena" wardrobe sketch by Veniero Colasanti and John Moore for *El Cid*.** (Allied Artists, 1961) Vintage original sketch accomplished in pencil and gouache on 14 x 19.5 in. blue artists leaf with deckled upper edge. Unsigned but with artists names beneath art. Exhibiting bent corners, wrinkling, age and soiling. In vintage very good to fine condition. **\$800 - \$1,200**



**1303. James Stewart "Linus Rawlings" leather trapper tunic from *How the West Was Won*.** (MGM, 1963) Vintage original brown suede

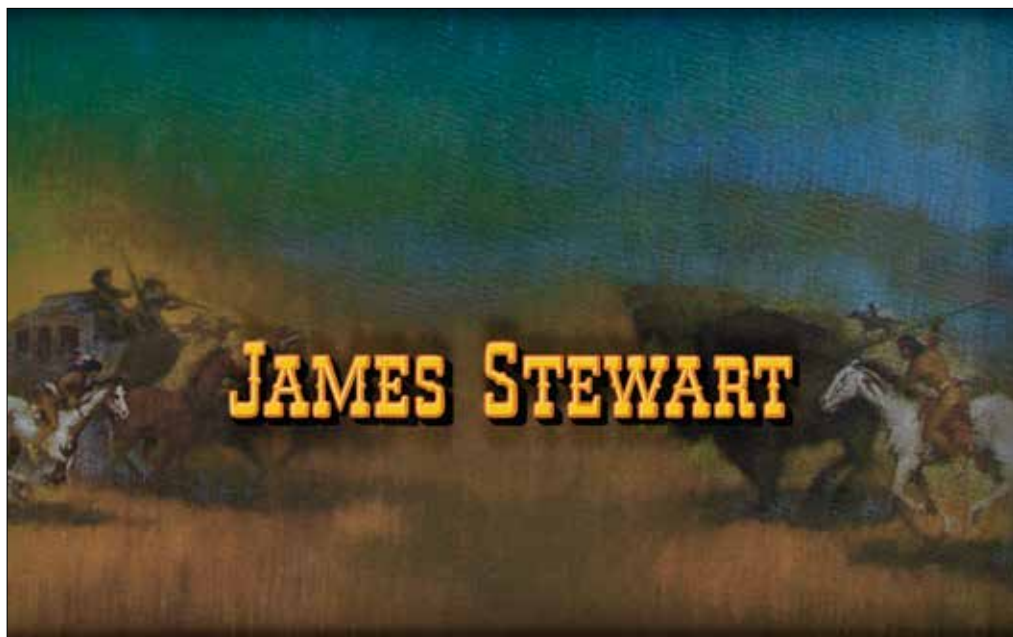
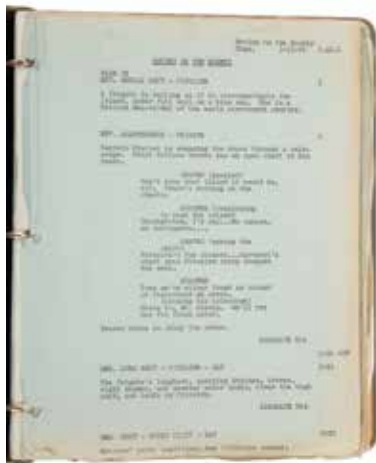


Native American style trapper's tunic with hook and eye closure at neck, long sleeves, v neck, short snub collar, split waist ornamented with an integral breast plate of colorful grass-wrapped leather bars and fringe, with fringe shoulder embellishment, and a bead and brunette human hair talisman on the left shoulder. Handwritten on interior "TAP". Expertly studio distressed and with a painted knife wound with theatrical blood on the back of the garment from when "Dora Hawkins" (Brigid Bazlan) stabs Rawlings in the back. Exhibiting age, wear, some minor ink staining to left front, and minor fading. In vintage good to very good condition. **\$3,000 - \$5,000**



**1302. *Mutiny On The Bounty* script by Charles Nordoff and James Norman Hall.**

(MGM, 1962) Vintage original 210-multicolor revision page screenplay in a 3-ring cloth covered binder. No title page present. Multicolored dated page revisions throughout. Binder exhibiting age, production use, wear and handling, water staining and fraying. Pages exhibit age, production use, wear and handling, with toning, edge wear and some tears and creasing. In vintage fair to good condition. **\$200 - \$300**

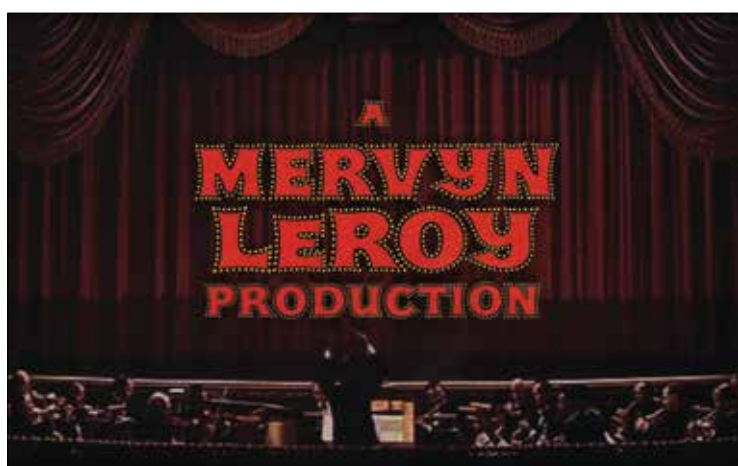


**1304. James Stewart credit art from *How the West Was Won*.** (MGM, 1963) Vintage original title art accomplished in hand-painted acrylic on 28.25 x 18.5 in. glass visible through 31.5 x 21.5 in. mat. Placed on a background reproduction to complete the display. Presented in 33.25 x 23.25 in. black lacquer wood frame. Complete with hanging hardware and ready for display. In vintage good to fine condition. **\$3,000 - \$5,000**

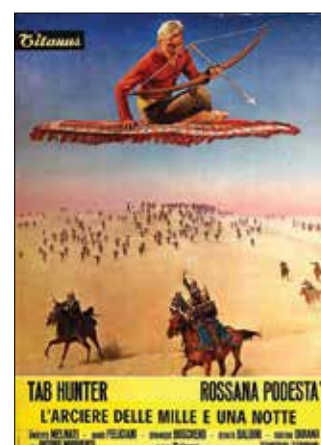
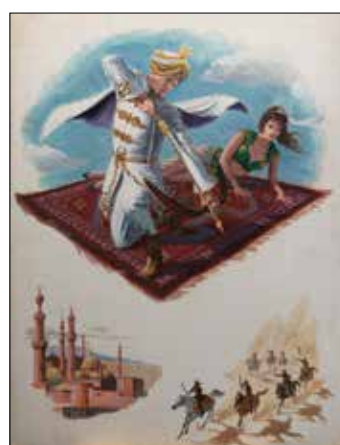




**1305. MGM Cinerama title art from *How the West Was Won*.** (MGM, 1963) Vintage original title art accomplished in hand painted acrylic on 27.5 x 17 in. glass visible through 31.75 x 21.5 in. mat. Presented in a 33.75 x 32.75 in. shadowbox frame with hanging hardware ready for display. In vintage fine condition. **\$2,000 - \$3,000**



**1306. Mervyn LeRoy credit title art from *Gypsy*.** (Warner Bros. 1962) Vintage original title art accomplished in hand-painted enamel on 27 x 18 in. glass visible through 31 x 21.75 in. mat. Placed on a background reproduction to complete the display. Presented in 34 x 24 in. black lacquer wood frame. Complete with hanging hardware and ready for display. In vintage very good to fine condition. **\$1,000 - \$1,500**



**1308. *The Golden Arrow* concept art.** (MGM, 1963) Vintage original concept painting accomplished in pencil and gouache on 22 x 28.75 in. artists' leaf tipped to backing board, featuring Tab Hunter as "Hassan" and Rossana Podestà as "Jamila". Unsigned. Exhibiting production wear and handling, with edge and corner wear, minor corner loss, pinholes, soiling and tape remnants. In vintage good to very good condition. **\$300 - \$500**



**1307. *How the West Was Won* song credit title art.** (MGM, 1963) Vintage original song title art accomplished in hand-painted acrylic on 31.5 x 21.5 in. glass. Presented in a 33.5 x 23.5 in. frame with hanging hardware ready for display. Placed on a green fabric background to complete the display. In vintage fine condition. **\$1,000 - \$1,500**



**1309. *Safe at Home!* personal annotated script from Story Creator and Producer Tom Naud.** (Columbia, 1962) Vintage original studio bound and bradded 104-page Revised Final Draft script dated Jan. 19, 1962 on the cover (crossed out in pencil with handwritten "Feb. 9, 1962" beneath), written by Robert Dillon. With copious notes handwritten in pencil throughout. With script revision pages paper clipped and stapled to other pages. Exhibiting age, production wear and handling, soiling, and water damage. In vintage production used good condition. **\$300 - \$500**

**1310. *Dr. No* original Thai release A1 poster - one of two known to exist.** (Eon Productions, 1962/?) Vintage original 21.25 x 30.5 in. Thai A1 movie poster for the original release of the first chapter of the “James Bond 007” franchise in Thailand. Featuring iconic artwork of Sean Connery as Bond and Ursula Andress as “Honey Ryder,” this excessively rare poster is one of only two known extant in the world. Exhibiting light marginal handling. Otherwise in very good condition. **\$700 - \$900**



**1311. *Thunderball* original Thai release A1 poster.** (Eon Productions, 1965/?) Vintage original 21.25 x 31.25 A1 in. Thai movie poster featuring iconic artwork of Sean Connery as “James Bond 007” wearing a jetpack. The excessively rare poster exhibits only light handling. Otherwise in vintage very good condition. **\$400 - \$600**



**1312. James Bond 007 franchise (35+) photographs.** (Eon Productions, 1960s-1980s) Vintage original (35+) gelatin silver photographs and (2) color contact sheets ranging from 7 x 7 in. to 8 x 10 in. for films from the pantheon of the James Bond 007 character created by author Ian Fleming. Includes *Dr. No*, *From Russia with Love*, *Goldfinger*, *Thunderball*, *You Only Live Twice*, *On Her Majesty's Secret Service*, *Live and Let Die*, *The Spy Who Loved Me*, *Moonraker*, *For Your Eyes Only*, and *Octopussy*. Several are trimmed for publishing or other formatting use, a few have corner pinholes, and another few are early reissues. Overall ranging from vintage good to fine condition. **\$200 - \$300**

**1313. Sean Connery as “James Bond 007” display bust.** (ca. 1960s) Vintage original mannequin-style head and torso in the likeness of Sean Connery constructed of cast composite material and measuring approx. 30.5 x 15.5 x 9 in. The head to hips, armless bust is hollow from the hips down and expertly painted and finished. Exhibiting age, wear, chipping and handling. In vintage good to very good condition. *Provenance:* Sold at a 2006 Los Angeles auction by The Ian Fleming Foundation. **\$800 - \$1,200**



**1314. *Goldfinger* (5) color transparencies including Sean Connery as “James Bond 007”.** (Eon Productions, 1964) Vintage original (4) 4 x 5 in. and (1) 2.25 x 2.25 in. color transparencies for the James Bond 007 film *Goldfinger*. Includes portraits of Sean Connery as Bond, Honor Blackman as “Pussy Galore”, Shirley Eaton as “Jill Masterson”, and Gerd Fröbe in the title role. In vintage very good to fine condition. **\$200 - \$300**



**1315. Sean Connery “James Bond 007” leather dress shoes from *Never Say Never Again*.** (Warner Bros., 1983) Vintage midnight blue Bally Suisse loafers with gold detailing on vamp. Leather soles feature production cross-hatching for grip and thin black foam rubber adhered to heel. Worn by Connery playing James Bond for the seventh and final time. The consignor, Danny Biederman of SPY-FI Archives, acquired these shoes directly from producer Jack Schwartzman; they have been exhibited at C.I.A. headquarters in Langley, VA in 2000 and are featured in Biederman’s book *The Incredible World of SPY-FI*. Comes with a signed LOA from Biederman. In production used fine condition. **\$1,000 - \$1,500**







**1316. Sean Connery “James Bond 007” screen worn signature suit from *You Only Live Twice*.** (Eon, 1967) Vintage original slate gray wool herringbone 2-piece suit including jacket with notched lapel, 2-hip flap pockets, chest slash pocket and 2-button front closure, and matching pair of pleated pants with zipper, button and hook and eye front closure. Both jacket and pants retain original “Anthony Sinclair, Ltd.” bias label marked “S. Connery Esq.” Prior to filming *Dr. No*, Sean Connery was introduced to Anthony Sinclair by the film’s director, Terence Young. Anthony went on to make most of the suits for Connery’s appearances as James Bond. Of special note, this jacket screen matches in several scenes in *You Only Live Twice*. The left shoulder of the jacket features a unique “pinch” which is visible in sequences shot in Japan as well as the studio. This is a “tell” from the hand tailoring process and is not evident on the other grey jacket that is seen on screen. The included white cotton button down dress shirt and black knit necktie are reproductions made by the same company that originally made them for the film; shoes are added for display. The suit is fitted on a lifesize museum quality figure with striking likeness of Sean Connery with head created in silicone, hand painted and with hand punched hair set on a poseable soft mannequin on a metal stand. The figure holds a cast resin Walther PPK pistol for the final visual touch (gun not from the film). The figure stands 6 ft., 2 in. tall. Suit exhibits minor age and remains in vintage fine condition. Very few wardrobe pieces from the 1960s Bond films survive. When the films wrapped, the wardrobe was offered for sale to crewmembers who would then use the clothing for everyday wear. Indeed, this suit was originally purchased by a crewmember from the film. Very likely to be the only known existing Connery Bond suit from the 1960s – even Eon Productions does not have one in their archives. Worthy of inclusion of the finest collections of cinema history. **\$100,000 - \$150,000**







**1317. Roger Moore "James Bond 007" Bogner ski parka from *For Your Eyes Only*.** (MGM, 1981) Vintage original custom tailored Bogner brand royal blue padded vinyl ski parka with elastic wool corded collar and cuffs, standing collar, 2-hip diagonal zipper slash pockets, and 1-zipper chest pocket, ornamental "B" zipper pulls, embroidered "Bogner" on left sleeve, double metal hoop fastening sash-style self belt through 4-snap fabric hoops at the waist, lined in blue satin. Retaining the internal Hayward bias label typed "Mr. R. Moore 13.7.82 16121", and labeled "Made exclusively for 007". 1-interior snap pocket. Highly visible in film during the ski/snow scenes. Exhibiting minor stains at the collar, age and production distress. In vintage very good to fine condition. **\$4,000 - \$6,000**



**1319. Crew diving team cover-alls from *Octopussy*.** (MGM, 1983) Vintage original khaki canvas one-piece short sleeve cover-alls, with 6-zipper pockets at chest, hips legs, thighs and back, short standing collar, integral snap cinching self belt on hips, zipper front closure, yellow 4 x 2.25 in. embroidered "Octopussy" graphic text logo with smaller embroidered "Diver's Team" beneath on left chest and matching 9.5 x 4.5 in. logo/text on back, with 2-pant leg zippers. No labels present. Exhibiting minor age and production wear. In vintage fine condition. **\$600 - \$800**

**1320. *Casino Royale* door panel poster featuring Daliah Lavi.** (Columbia, 1967) Vintage original special 20 x 60 in. door panel poster featuring a sexy, Swingin' 60s portrait of Daliah Lavi. A rare, unused, rolled-as-issued example for the early comedic take on Ian Fleming's James Bond 007 starring Peter Sellers. Exhibiting only light handling and edge wear. In vintage very good condition. **\$600 - \$800**



**1318. James Bond 007 franchise (33) signed photographs including Roger Moore, Pierce Brosnan and many others.** (Eon Productions, 1960s-1990s/some printed later) Collection of vintage and later approx. 4 x 6 in. to 8 x 10 in. color and gelatin silver fiber-based and RC photographs. Featuring signed portraits of "James Bond 007" stars George Lazenby, Roger Moore, Timothy Dalton, and Pierce Brosnan, as well as many signed photographs of villains and Bond girls including Gerte Frobe, Carole Bouquet, Shirley Eaton, Tania Mallet, Richard Kiel and more. Exhibiting only light handling. In fine condition. Comes with an LOA by JSA. **\$400 - \$600**





**1321. Daniel Craig "James Bond 007" and Lea Seydoux "Madeleine Swann" martini shaker and two glasses from *Spectre*.** (Columbia, 2015) Original screen used (1) metal cocktail shaker with strainer and cap together with (2) classic martini glasses. In the iconic "martini scene", Bond enjoys a cocktail with "Madeleine Swann" (Lea Seydoux) on a train travelling through the Moroccan desert. Their conversation comes to an abrupt halt when Bond sees the reflection of "Hinx" (Dave Bautista) in the martini shaker and a brutal fight begins. Exhibiting light production wear. In very good to fine condition. *Provenance:* Christie's, London, James Bond *Spectre*: The Auction, February 18, 2016, Lot 22. **\$8,000 - \$12,000**



**1322. "Día de Muertos" poster used in the spectacular Mexico City opening sequence of *Spectre*.** (Columbia, 2015) Original printed color poster measuring 32 x 45 in. Used in the opening sequence of the 24th entry in the blockbuster James Bond franchise. Posters like this are a graphic feature of the opening scenes of the spy thriller, which takes place during the Day of the Dead celebration in Mexico City. Exhibiting some creases, wear and production handling. In very good condition. **\$800 - \$1,200**



**1324. Doris Day "Kitty Wonder" costume from *Billy Rose's Jumbo*.** (MGM, 1962) Vintage original (2) piece costume including (1) pink gingham blouse with white corded cotton peter pan collar and buttoning cuffs, self button front closure and integral tie at the neck, extended waist with snaps for securing into outer garment (1) lime green jumper with integral shoulder straps ending in self buttons at chest and back, flared skirt, zipper and hook and eye back closure. Jumper retains internal fabric bias label handwritten faintly, "Doris Day". Blouse exhibits some fraying to areas in the waist, jumper exhibits production wear, loosening of some interior seams. Over all in vintage very good condition. **\$800 - \$1,200**



**1323. *Lawrence of Arabia* original *Los Angeles Herald-Examiner* artwork by Gerald Price.** (Columbia, 1962) Vintage original illustration accomplished in ink and gouache on 15.5 x 12.5 in. artists' leaf tipped to 20 x 15 in. backing board. Signed "Gerald Price" on art, lower right corner. With handwritten production notes on the backing board. Exhibiting handling, age and wear, some toning, small breach lower right bottom, not affecting art, and minor soiling. In vintage good to very good condition. **\$300 - \$500**





**1325. *The Birds* cover art for Cinefantastique magazine by Kirk Henderson.** (1980) Vintage original cover art painting accomplished in acrylic and airbrush on 13.25 x 15.5 in. artists' board. Featuring a Hitchcock portrait with superimposed images from his film, *The Birds*, created for the cover of *Cinefantastique* magazine Vol. 10, No. 2. by artist Kirk Henderson. Unsigned. The cover coincides with *The Birds* feature article on page-15, which explores Hitchcock's only venture into science fiction and fantasy. Exhibiting minor age. In vintage fine condition. Accompanied by an issue of the resulting magazine. **\$3,000 - \$5,000**



**1327. *The Pink Panther* Final Draft script written by Blake Edwards & Maurice Richland.** (Mirisch, 1963) Vintage original studio bound, in appropriately pink cover, and bradded 153-page Final Draft script dated July 2, 1962 on the cover and written by Maurice Richlin and Blake Edwards, directed by Edwards. Exhibiting age, production wear, handling and soiling. In vintage good to very good condition. **\$200 - \$300**



**1328. *My Fair Lady* pastel title-sequence sketch attributed to Wayne Fitzgerald.** (1964) Vintage original concept sketch accomplished in pastel on cardboard, affixed with tape to cardstock, featuring typed description of suggested animation sequence for the opening title/credits. Artwork cardboard measures 7.25 x 6.5 in., mounting measures 11 x 13 in. Very lightly handled, in vintage fine condition. **\$300 - \$500**



**1326. Jackie Gleason "Jack Griffith" (2) costume ensembles from *Papa's Delicate Condition*.** (Paramount, 1963) Vintage original (2) costumes including (1) 3-piece suit with 1-indigo wool double-breasted blazer with peaked lapel, 1-crème and pin plaid wool vest with button front closure and 1-pair of white with multi-color pinstripe Hunt Britches brand pants. Jacket retains internal Sy Devore bias label typed, "Jackie Gleason 5-9-62". Also includes (1) 2-piece brown wool with crème pinstripe blazer with peaked lapel and 1-matching crème and wool vest with button front closure. Exhibiting age and production wear. In vintage very good condition. *Provenance:* Christie's New York City, Sale 7117, Dec 1990. Lot 115. **\$400 - \$600**



**1329. *My Fair Lady* (125+) studio photograph archive including Cecil Beaton designed wardrobe tests and production stills.** (1964) Vintage original collection of (125+) production stills and extensive collection of wardrobe tests featuring Cecil Beaton's dress and gown designs in stunning detail. Including (3) photographs of 3-Cecil Beaton sketches, and 3-pages of production used wardrobe lists. Measures from 4 x 5 in. to 8.5 x 11 in. Wardrobe test photos exhibit production use, most with a corner hole-punch for use on a quick reference key ring, and hand-written notes, including the actresses' names. In vintage good to fine condition. **\$300 - \$500**



**1330. Alan Jay Lerner credit title art from *My Fair Lady*.** (Warner Bros., 1964) Vintage original title art accomplished in hand painted acrylic on a 27.25 x 17.5 in. glass pane, visible through 31.5 x 21.5 in. mat. With matching replica background added for display. Presented in a 33.75 x 23.75 in. shadowbox frame with hanging hardware ready for display. Some minor chipping, age and wear to lettering. In vintage very good condition. **\$1,500 - \$2,500**



**1331. *My Fair Lady* opening title art.** (Warner Bros., 1964) Vintage original title art accomplished in hand painted acrylic on a 27.25 x 17.5 in. glass pane, visible through 31.5 x 21.5 in. mat. With matching replica background added for display. Exhibiting age, some paint wear. Presented in a 33.75 x 23.75 in. shadowbox frame with hanging hardware ready for display. Some minor chipping, age and wear to lettering. In vintage very good condition. **\$4,000 - \$6,000**



1332. No Lot.



**1333. Mary Poppins (5) animation enhanced live action photo prints.** (Walt Disney, 1964) Collection of (5) vintage original approx. 15 x 12 in. photo prints on 16 field 3-peg hole light paper. These prints, most from the "Jolly Holiday" sequence, feature live-action shots of the human cast where illustrated cels would be overlaid for animation testing. Retaining animator's notes in most bottom borders. Exhibiting production handling. In vintage very good condition. From the Joe Hale Archives. **\$400 - \$600**



**1334. Debbie Reynolds "Molly Brown" bird headpiece from *The Unsinkable Molly Brown*.** (MGM, 1964) Vintage original bejeweled bird headpiece constructed of bird form encrusted with faceted crystals, a plume of white ostrich feathers at the back. A nude mesh over wire form fastener with delicate orange bird feet embellishment, orange wire beak and faux ruby eyes (right eye missing). Finished with a tiny gold metal crown. Visible worn by Reynolds in later scenes in the film between "Molly" and "Leadville" Johnny J. Brown" (Harve Presnell). Exhibiting age and production wear. In vintage good condition. From the collection of noted Hollywood collector Michael Shaw. **\$1,000 - \$1,500**



**1335. Matthew Garbor "Michael Banks" flying costume from *Mary Poppins*.** (Walt Disney, 1964) Vintage original chocolate brown (2) piece boy's suit including (1) chocolate brown wool jacket with notched lapel, 2-hip pouch pockets, 1-chest pouch pocket, mocha braid piping on collar, lapel, hems and cuffs, lined in bright orange satin and (1) pair of matching breeches with zipper and button front closure and button belts at hems. Jacket retains the internal Western Costume bias label typed, "2785-2, Matthew Garbor" and handwritten "1800s, 4229". Pants retain the internal Western Costume bias label typed, "27851#5, Matthew Garbor" along with Western Costume inkstamps, barcode and stamped "#3 Char". A signature "Michael" costume highly visible in the beloved fantasy film. The jacket exhibits age, thread pulls, some moth holes, minor spot staining to lapel piping and minor fraying to exterior with deterioration to the interior lining in spots. Pants exhibit 1 in. worn breach in the lower rear and some sensitive repair. Overall in vintage good to very good condition. **\$3,000 - \$5,000**



**1336. Bud Westmore makeup tests and Claudia Cardinale wardrobe tests (50+) photographs.** (ca. 1950s-65) Collection of vintage original gelatin silver single- and double-weight glossy and matte photographs ranging in size from 8 x 10 in. to 11 x 14 in. Including a series of Hollywood makeup icon Bud Westmore plying his art with informative snipes on the verso (some duplicates), deluxe custom oversize portraits of Westmore makeup designs, and oversize contact sheets of Italian superstar Claudia Cardinale in costume tests and with designer Bill Travilla and makeup artist Bud Westmore from *Blindfold* (some duplicates). Exhibiting minor handling, toning, creasing, and wear. In generally vintage very good condition. **\$200 - \$300**



**1338. Doctor Zhivago embellished photo art used on the US 1-sheet poster.** (MGM, 1965) Vintage original 20 x 16 in. color photo, visible through 19 x 11.5 in. mat, tipped to backing board. Exhibiting production wear and handling, with edge and corner wear, soiling and tape remnants. In vintage good to very good condition. **\$400 - \$600**

**1337. Andy Warhol 1965 Candadian exhibition poster featuring Elizabeth Taylor.** (1965) Vintage original printed color approx. 25 x 28 in. poster on thick stock paper advertising a museum exhibition by Andy Warhol at the Morris International in Toronto, Ontario. Featuring a vibrant graphic of Taylor by Warhol. Linen-backed (cut to poster) with no evident retouching. Exhibiting general toning and wear to blank borders. In vintage good to very good condition. **\$400 - \$600**



**1339. The Sound of Music original concept title art.** (TCF, 1965) Vintage original title art for opening credits accomplished in acrylic on 16.4 x 7.25 in. glass visible through 20.25 x 12 in. mat. Exhibiting minor chipping to paint, production wear and handling, light soiling and smudging. In vintage very good condition. **\$400 - \$600**



**1340. The Liquidator final poster art by Bob Peak.** (MGM, 1965) Vintage original collage accomplished in photographic paste up elements on 22.25 x 28 in. paper tipped to backing board, featuring Rod Taylor "Boysie Oakes" and Jill St. John "Iris MacIntosh". Unsigned. Exhibiting production wear and handling, soiling, and tape remnants. In vintage good to very good condition. **\$4,000 - \$6,000**





**1341. Christopher Plummer "Captain Von Trapp" boatswain whistle from *The Sound of Music*.** (TCF, 1965) Vintage original brass plated boatswain whistle measuring 5.25 x .75 in. This working prop is highly visible used by the disciplinarian "Captain Von Trapp" (Plummer) to keep his seven children in line. First heard when summoning the children for introduction to their new nanny "Maria" (Julie Andrews), and used as the Captain's instrument of command until his heart is melted by the serene harmonies of his children singing, "The Sound of Music". Exhibiting production wear, age, patina, rubbing and remnants of adhesive residue from previous display. In vintage good to very good condition. Provenance: Christie's, Los Angeles, Classic Hollywood, June 7, 1997, Lot 244. **\$4,000 - \$6,000**



**1343. *The Sound of Music* 6-sheet poster.** (TCF, 1965) Vintage original 81 x 81 in. 6-sheet movie poster. Originally printed in 4-sections, the poster has been linen-backed with minor retouching to original folds but no other apparent restoration. Featuring iconic artwork by Howard Terpning on a scale as monumental as the Austrian vistas made famous by the beloved musical. In vintage very good condition. **\$600 - \$800**



**1342. Dorothy Jeakins "Best Costume Design" Oscar nomination plaque for *The Sound of Music*.** (TCF, 1965) An Academy of Motion Picture Arts and Sciences award nomination plaque for "Color Costume Design", given to legendary costumer Dorothy Jeakins for her work on, *The Sound of Music*. This official document features an image of an Academy Award on the left side of the page and comes signed by the Academy president and secretary of the time. The 14 x 13 in. Certificate of Nomination is laminated in a Perma-plaque with gold border and hook on the back, making the piece display ready. Exhibiting light scratching, age and minor wear. In vintage very good condition. **\$1,000 - \$1,500**



**1344. *The Sandpiper* Final Draft script written by Dalton Trumbo and directed by Vincente Minnelli.** (MGM, 1964)

Vintage original studio bound and bradded 130-multicolor revision page Final Draft script for *The Sandpiper*. Includes 15+pages of shooting schedule. With handwritten notations on the cover. Exhibiting production handling, age and wear, minor soiling, corner and edge wear. In vintage very good condition. **\$200 - \$300**



**1345. Roman Polanski Polish A1 poster for *Cul-de-Sac*.** (Compton Films, 1966) Vintage original 23 x 33 in. Polish A1 poster for the comedy by Polanski starring French beauty Françoise Dorléac in one of her final roles prior to the tragic car accident that claimed her life. Featuring wild artwork by Oengin Dabrowski. Tipped to 24 x 36 in. foamcore board with saw-tooth hanging hardware on the verso. Otherwise in vintage very good condition. **\$200 - \$300**



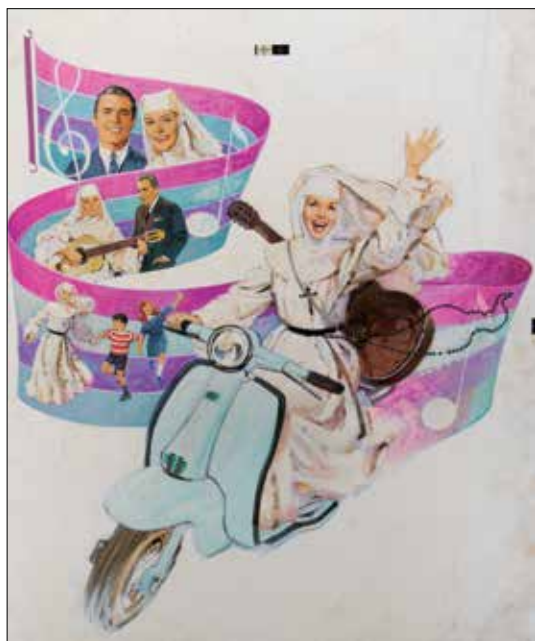
**1348. Jack Warner producer title credit art from *Camelot*.** (Warner Bros., 1967) Vintage original title art accomplished in hand-painted acrylic on 28 x 18 in. glass visible through 31.5 x 21.5 in. mat. Presented in a 33.5 x 23.25 in. frame with hanging hardware ready for display. In vintage fine condition. **\$1,000 - \$1,500**



**1346. *Grand Prix* original poster concept artwork.** (MGM, 1966) Vintage original concept painting accomplished in pencil and gouache on 30 x 26 in. artists' leaf tipped to backing board. Unsigned. Exhibiting production wear and handling, with edge and corner wear, pinholes, soiling and tape remnants. In vintage good to very good condition. **\$1,000 - \$1,500**



**1347. *The Singing Nun* final poster artwork.** (MGM, 1966) Vintage original concept painting accomplished in pencil and gouache on 29.75 x 40 in. artists' leaf tipped to backing board, featuring Debbie Reynolds as "Sister Ann", Ed Sullivan as himself, and Chad Everett as "Robert Gerarde". Exhibiting production wear and handling, with edge and corner wear, minor corner loss, soiling and tape remnants. In vintage good to very good condition. **\$2,000 - \$3,000**



**1349. Western Heritage Award presented to Universal Pictures for *The War Wagon* starring John Wayne.** (Universal, 1967) Vintage original trophy measuring 5 x 6.5 x 4 in. With sculptural bronze cowboy on horse set atop a hollow beveled wooden block base. A 5 x 3 in. brass base is engraved with, "Western Heritage Award of the National Cowboy Hall Of Fame, Western Heritage Center, presented to The War Wagon, Outstanding Western Motion Pictures, of 1967, and to Universal Pictures a Division of Universal City Studios, Inc. Producers". Exhibiting age and patina. With some wear and pitting to the brass inscription plate. In vintage very good condition. **\$1,000 - \$1,500**





**1350. Rex Harrison "Doctor Doolittle" model miniature boat "The Flounder" from *Doctor Doolittle*. (TCF, 1967)**

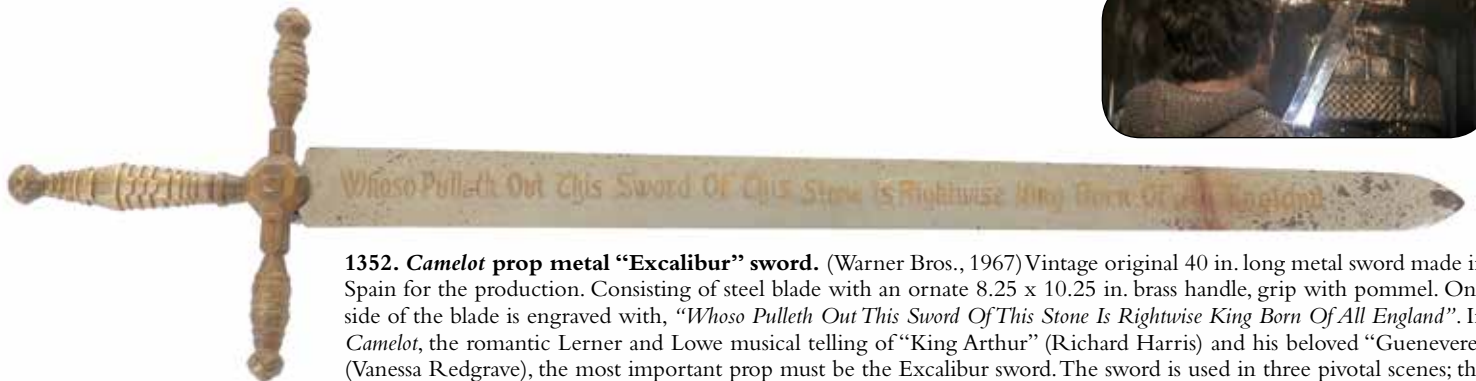
Vintage original large model miniature ship constructed of wood, cast resin, and metal components. Outfitted with colorful canvas sails on wooden masts and intricate rope rigging. Cleats, cabin door, chain for anchor, rails and ladders present. Expertly studio assembled, painted and finished in hyper-realistic detail. The ship measures a large 18 ft. long x 7 ft. wide. With the ship's name, "The Flounder" hand lettered on either side of the prow. Highly visible in the children's fantasy as Doctor Dolittle's vehicle of choice (when not traveling by giant snail or butterfly). Exhibiting age and production wear. In vintage very good condition. Item is located in the state of Michigan and special shipping arrangements will apply.

**\$20,000 - \$30,000**





**1351. Director Mike Nichols original title credit from *The Graduate*.** (United Artists, 1967) Vintage original title credit card accomplished in hand painted acrylic on a 27 x 17.75 in. glass pane, visible through 31.5 x 21.5 in. mat. With matching replica background for display. Exhibiting age, some paint wear. Presented in a 33.5 x 23.75 in. shadowbox frame with hanging hardware ready for display. In vintage very good condition. **\$4,000 - \$6,000**



**1352. Camelot prop metal "Excalibur" sword.** (Warner Bros., 1967) Vintage original 40 in. long metal sword made in Spain for the production. Consisting of steel blade with an ornate 8.25 x 10.25 in. brass handle, grip with pommel. One side of the blade is engraved with, "Whoso Pulleth Out This Sword Of This Stone Is Rightwise King Born Of All England". In *Camelot*, the romantic Lerner and Lowe musical telling of "King Arthur" (Richard Harris) and his beloved "Guenevere" (Vanessa Redgrave), the most important prop must be the Excalibur sword. The sword is used in three pivotal scenes; the knighting of "Lancelot" (Franco Nero), the christening of the Round Table, and the finale. The sword is also spoken of when Arthur meets Guenevere and relates the story of how he retrieved it from the stone to win her over. With uniform tarnish and some pitting to finish on the blade. In production used good condition. **\$2,000 - \$3,000**



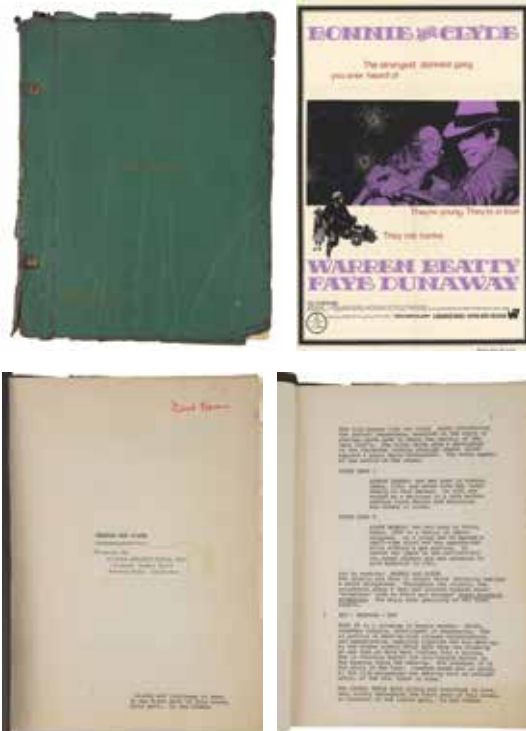
**1353. Camelot Intermission title art.** (Warner Bros., 1967) Vintage original intermission title card accomplished in hand-painted acrylic on a 27.5 x 17.25 in. glass pane, visible through 31.5 x 21.5 in. mat. With taupe fabric background for display. Presented in a 33.25 x 23.75 in. shadowbox frame with hanging hardware ready for display. In vintage fine condition. **\$600 - \$800**



**1354. A Stranger In Town original final poster art.** (MGM, 1967) Vintage original concept painting accomplished in pencil and gouache on 30 x 40 in. artists' leaf tipped to backing board, featuring Tony Anthony "The Stranger" and Yolanda Modijo "Chica". Unsigned. Exhibiting production wear and handling, with edge and corner wear, minor corner loss, soiling and tape remnants. In vintage good to very good condition. **\$400 - \$600**



**1355. Screenwriter David Newman personal first draft script for *Bonnie and Clyde*.** (Warner Bros., 1967) One of the most important, watershed films of the 1960s, heralding the "American New Wave". Consisting of 157-pages in the original tattered green leatherette wraps, embossed with the film title and "Studio Duplicating Service, New York" (professionally printed; not Xeroxed). Title page reads, "Bonnie and Clyde/ film script by David Newman and Robert Benton" with the writers' credit covered by sticker "Property of Tatira Productions, Inc."



Title page shows rectangular loss at lower right corner, typical of script check-out tabs, and is hand inscribed at upper right corner "#8 David Newman" identifying this as writer Newman's own personal copy. Being a very first draft, numerous differences between the page and the film-as-shot exist throughout, most notably in scenes such as the iconic, bloodbath ending. The script states, "We never see Bonnie and Clyde dead..." If that intention had remained, the world would have lost one of the most wrenchingly honest depictions of cinematic violence in screen history. Wraps are creased throughout with marginal chipping and tatters. Spine is partially separated though present, as are the original brass binding brads. Interior pages show signs of handling at beginning and end, with light toning to extremities, though all pages are present without markings or other defacement, apart from that mentioned above for the title page. Generally in vintage good condition. **\$400 - \$600**



**1356. *Guns for San Sebastian* poster concept art.** (MGM, 1968) Vintage original concept painting accomplished in pencil and gouache on 29.5 x 29 in. artists' leaf tipped to backing board, featuring Anthony Quinn "Leon Alastray" and Anjanette Comer "Kinita". Unsigned. Exhibiting production wear and handling, with corner wear, soiling and tape remnants. In vintage good to very good condition. **\$300 - \$500**



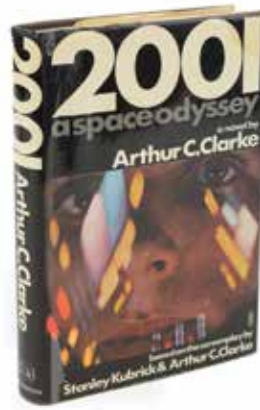
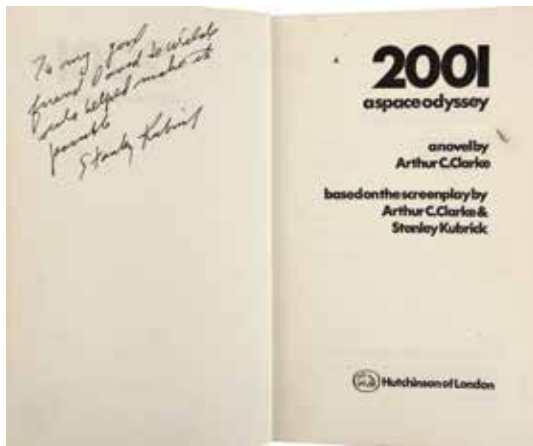
**1357. *The Power* poster concept art.** (MGM, 1968) Vintage original concept painting accomplished in pencil and gouache on 28.5 x 24 in. artists' leaf tipped to backing board, featuring George Hamilton "Prof. Jim Tanner" and Suzanne Pleshette "Dr. Marjory Lansing". Unsigned. Exhibiting production wear and handling, with edge and corner wear, minor corner loss, pin holes, soiling and tape remnants. In vintage good to very good condition. **\$300 - \$500**



**1358. *With Six You Get Eggroll* (11) production storyboard and concept art pieces.** (Cinema Center Films, 1968) Collection of vintage original (11) pieces of concept art and storyboards accomplished in graphite and colored pencil, 1-with panel on title art cut and taped into place, on animation paper measuring 10.5 x 12.5 in. In vintage fine condition. **\$300 - \$500**



**1359. *The Split* poster concept art.** (MGM, 1968) Vintage original poster concept art accomplished in pencil and artists' marker on 18.75 x 24 in. artists' vellum stapled to backing paper. With handwritten "Art References" in pencil, bottom left. Exhibiting age, production wear and handling, and creased and folded edges and corners. In vintage good to very good condition. **\$300 - \$500**



**1360. 2001: A Space Odyssey First UK Edition novel by Arthur C. Clarke signed by Stanley Kubrick.** (Hutchinson & Co., 1968) Vintage original 224-page First UK Edition novel signed and inscribed in pen by Stanley Kubrick "To my good friend David de Wilde who helped make it possible, Stanley Kubrick" on the second interior free endpaper. Clarke's magnum opus not only altered the course of Sci-Fi literature, Kubrick's masterful interpretation of Clarke's work was a profound masterpiece in and of itself. The book retains its original dust jacket which displays minor age and handling and light deterioration to the upper spine portion. The cloth and board cover exhibits only minor corner and edge wear. Kubrick's inscription and signature exhibit minor smudging to a few letters and some ink transfer to opposite title page. Also includes (1) 3.75 x 4.75 in. gelatin silver photo of Kubrick. In vintage very good condition. **\$2,000 - \$3,000**



**1361. 2001: A Space Odyssey concept artwork by Bruce Logan.** (MGM, 1968) Vintage original concept painting accomplished in acrylic on 21.5 x 11.75 in. artists board with an image measuring 18 x 8 in. Signed "Bruce Logan 66" bottom right corner of image. Gifted to David de Wilde who was part of the Editorial Department for *2001: A Space Odyssey*. The preliminary painting was given to him by Bruce Logan who worked as an animation and visual effects artist on the production, developing the space stations, moon bases, and scenes for Commander Bowman's journey through the Star Gate. Logan also went on to work on the special effects for *Star Wars: Episode IV - A New Hope*. In fine condition. **\$2,000 - \$3,000**

**1362. Stanley Kubrick (14) photographs from 2001: A Space Odyssey.** (MGM, 1968) Vintage original (14) gelatin silver 8 x 10 in. photographs from *2001: A Space Odyssey*. Includes uncommon deluxe "bleed" portrait and scene images, plus letterboxed images which accurately portray the wide screen scope of the film as projected. Nearly all retain studio text on versos. Just a trace of handling and age, very good to fine condition. **\$200 - \$300**



**1363. The Love Bug Final Shooting Script.** (Disney, 1969) Vintage original studio bound and bradded 183-multicolor page Final Shooting Script dated January 30, 1968, written by Bill Walsh and Don DaGradi, based on the novel *Car-Boy-Girl* by Gordon Buford. Exhibiting age, production wear and handling, and minor soiling. In vintage production used very good condition. **\$200 - \$300**





**1364. Barbra Streisand "Dolly Levi" costume from *Hello Dolly!* (TCF, 1969)**  
 Vintage original period dress including (1) rose-colored wool high-waist open jacket with peaked lapel, short peplum and with lace embellishments on bodice and down the long sleeves, (1) high standing collar, white linen lace blouse and (1) floor-length paneled skirt with satin waist, carpet and tapestry abstract paisley pattern, rose and gold fabric with ornamental lace panels running asymmetrically down the hip to the hem. Designed by Irene Sharaff. Highly visible worn in the opening sequences of the musical. Exhibiting age and production wear. In vintage very good to fine condition.  
**\$15,000 - \$20,000**





**1365. *Funny Girl* (2) concept art pieces by Mentor Huebner.** (Columbia, 1968) Vintage original (2) production concept sketches accomplished in charcoal on 29.25 x 18.25 in. 1-yellow and 1-silver vellum. Sketch of woman in dressing room is discreetly signed on the brick wall "Mentor Huebner". Exhibiting production wear and handling, corner and edge loss, and age. In vintage production used good to very good condition. **\$400 - \$600**



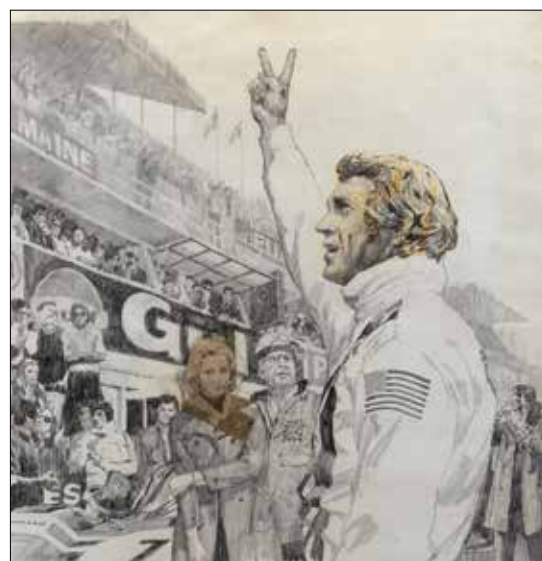
**1366. Clint Eastwood "Pardner" prop pouch and "gold" from *Paint Your Wagon*.** (Paramount, 1969) Vintage original (1) brown suede pouch measuring 12 x 3 in., filled with gravel or sand, and wound leather string closure at brim. Exhibiting production wear and studio distress. In vintage very good condition. Comes with an LOA from a woman who visited the Baker, Oregon set in the summer of '68 where Clint Eastwood gave this prop pouch of gold as a souvenir. **\$600 - \$800**



**1367. *Ice Station Zebra* concept art and McCall paste-up photo.** (MGM, 1968) Vintage original (1) poster concept accomplished in pencil and gouache on 17.25 x 19.25 in. artists' board visible through 23.25 x 25.5 in. mat, and (1) gelatin silver 16.25 x 16 in. photograph of a



McCall painting tipped to 17 x 20 in. backing board. Painting exhibits production handling, age and soiling, with mat frame exhibiting soft corners, minor chipping to edges and tape remnants. Photograph exhibits age and handling, even toning, and some spotting, tape remnants on photo, and vellum remnants up top. In vintage production used very good condition. **\$600 - \$800**



**1368. *Le Mans* archive of (4) original concept artwork for the one-sheet poster by Tom Jung.** (National General, 1971) Vintage original (4) sketches, accomplished in graphite pencil on 18.5 x 23.5 in. artists' leafs. The final artwork includes a paste-up. According to Tom Jung, these advertising concepts featuring Steve McQueen raising his hand in a victory sign, was well-liked upon first showing to Cinema Center Films presidents Gordon Stulberg. However, the V-sign was problematic for Armand Cardea, head of International Sales in New York, who remembered that the raising of fingers can be offensive in Europe, especially in Italy. So, many arms with various hand and finger gestures were cut out and pasted over. The lot also includes a pressbook featuring the final artwork. In vintage very good condition. *Provenance:* Profiles in History, Auction 24, March 31, 2006, Lot 434. **\$2,000 - \$3,000**





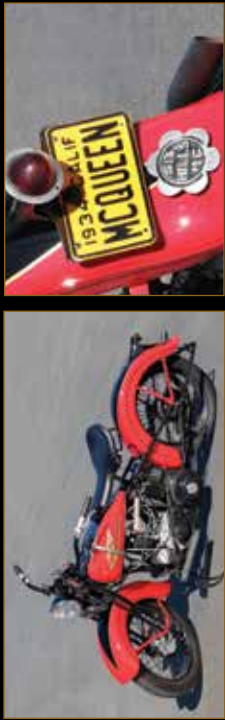
**1369. Steve McQueen "Jake Holman" white naval jumper and pants from *The Sand Pebbles*.** (TCF, 1966) This is McQueen's standard Naval sailor's jumpsuit from that film. Consisting of a 2-piece white canvas US Navy sailor's uniform with (1) long-sleeve, v-neck, pull-over top with breast pocket and back flap. With Chief Petty Officer chevron rank insignia patch on left upper sleeve. Exhibiting internal Western Costume Co. label typed, "2400-1 Steve McQueen", with Western Costume stamp and (1) pair of matching bell-bottom pants with button front and lace back closures with Western Costume Co. label typed, "2531-1 Steve McQueen" and Western Costume stamp. Visible in early ship scenes of the film before McQueen ascends in rank. All pieces exhibit wear and minor staining. Overall in production-used very good condition. **\$5,000 - \$7,000**



**1370. Steve McQueen "Buzz Rickson" Officer's jacket, shirt, and tie from *The War Lover*.** (Columbia, 1962) This is McQueen's jacket, shirt and tie from his US Army Air Corps uniform seen in the film. Consisting of (1) olive drab officer's single-breasted, belted jacket with box pleats and 2-flap breast pockets. Displays the rank insignia of Captain on shoulder, ribbon bar and pilot's wings above left breast pocket and 8th Air Force unit insignia patch on left shoulder. With eagle brass buttons on front closure and pockets and brass US monogram and "prop and wings" badges on lapels. Retaining internal Delta Uniforms makers' label and bias label handwritten, "McQueen #1655, 1-2-51" (1) olive drab long sleeve uniform shirt with internal Wolbro brand maker's bias label and Western Costume stamp and (1) rough cotton military dress tie with no markings. Highly visible throughout the film and particularly in the nightclub scene. All in production-used fine condition. **\$3,000 - \$5,000**



**1371. *Le Mans* Thai poster.** (Solar Prod., 1971) Vintage original approx. 21.25 x 31 in. rare original Thai release poster for the Steve McQueen racing classic. Exhibiting light toning to extreme edges and handling creases. Otherwise in vintage very good condition. **\$300 - \$500**



**1372. Steve McQueen's 1934 Harley-Davidson R45 motorcycle sold at McQueen estate sale at Imperial Palace, Las Vegas.** Original 1934 Harley-Davidson R45 (VIN 34R2229) that was part of the collection of cultural icon Steve McQueen – the coolest man on two wheels. Art Deco styling with sweeping fender valances and striking red with black paint scheme. Aside from the iron clad McQueen provenance, Harley-Davidson sold few machines in the worst year of the Great Depression, and a 1934 R45 is a particularly rare model with only 450 Model R bikes sold. Comes with original Bill of Sale from the McQueen Estate, original Official Odometer Statement from the McQueen Estate, auction bidder paddle and original estate sale Certificate of Authenticity. This motorcycle was fully restored after McQueen's ownership for display purposes. Any missing parts were added to complete the display. Has "Six Hills MC 1934" badge mounted on rear fender. This extraordinary McQueen motorcycle is featured in Matt Stone's new book *McQueen's Motorcycles: Racing and Riding with the King of Cool*. Sold on Bill of Sale. *Provenance:* The Steve McQueen Estate Auction, Imperial Palace, Las Vegas, November 24-25, 1984, Lot 594. \$100,000 – \$200,000







**1373. Steve McQueen hero screen-worn “Michael Delaney” Team Gulf rain jacket from *Le Mans*.** (Solar Productions/Cinema Center Films, 1971) The original Glenoit & Lillja dark blue insulated rain jacket with gray trim featuring embroidered “Team Gulf Sweden” patch on the left chest and “Gulf” patch on the left shoulder. Much of *Le Mans* was shot in the rain and McQueen can be seen wearing this jacket both on screen and between takes on the set in numerous publicity photos. Obtained from the costume supervisor from the film who kept the jacket for the past 40 years and comes with a signed letter of authenticity from him attesting, “this Gulf rain jacket was worn by Steve McQueen in and while making the movie *Le Mans*.” In December 2011, Profiles in History sold McQueen’s original hero Gulf driving suit from *Le Mans* for an astounding \$960,000. **\$40,000 - \$60,000**



**1374. Papillon archive of (7) original concept artworks used to create the 1-sheet poster by Tom Jung.** (Allied Artists, 1973) Collection of (7) original pieces of artwork by Tom Jung. Includes (5) detail pencil drawings, 3-of which are tipped to foam boards (25 in. x 35 1/2 in.), and (2) partial acrylic-on-paper paintings (22 in. x 25 in.). All feature images of "Papillon" (Steve McQueen) and "Louis Dega" (Dustin Hoffman), with an emphasis on the themes of action, escape, and defiance. The squinting profiles of McQueen and Hoffman was the final design approved by Allied Artists Pictures. In vintage very good condition. *Provenance:* Profiles in History, Auction 24, March 31, 2006, Lot 437. **\$2,000 - \$3,000**

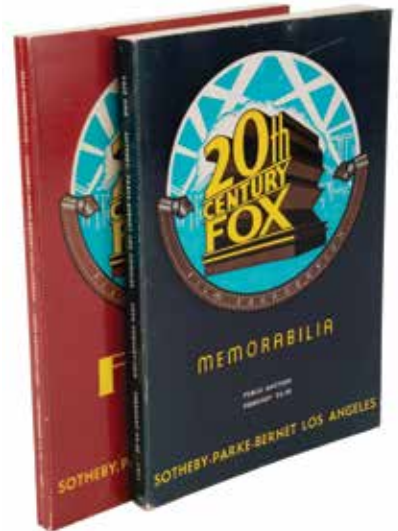
**1375. Metro-Goldwyn-Myer & David Weisz complete set of (5) 1970 auction catalogs and supplements.**

(1970) Vintage original (5) catalogs and supplements for the massive 1970 historic liquidation of MGM studio props, costumes, vehicles, posters, artwork, and more. With (5) magazine-bound general catalogs titled, Star Wardrobe, Miniatures and weaponry, Lot 2, Lot 3 and 5, and 4-various inserted supplements. An historic milestone in film memorabilia collecting history. Very good to fine condition. **\$600 - \$800**



**1376. Sotheby-Parke-Bernet (2) auction catalogs for the historic 1971 20th Century-Fox studio auctions.**

(1971) Vintage original set of (2) paper-bound auction catalogs by Sotheby-Parke-Bernet Los Angeles for the landmark auctions of 1971 for the liquidation of 20th Century-Fox props, costumes, vehicles, posters, artwork, etc. Including (1) "Memorabilia" 275-page catalog for the sale held February 25-28 1971 and (1) "Fox II" 184-page catalog for the sale held November 14-21, 1971. Both unused, but exhibiting some cover rubbing and creasing. Contents in fine condition. **\$200 - \$300**



**1377. Tora, Tora, Tora! Final Shooting Script.** (TCE, 1970)

Vintage original studio bound and bradded 194-page Final Shooting Script for director David Lean's Oscar-winning film. Dated May 17, 1968 and written by (Japanese Scenes) Akira Kurosawa, Hideo Oguni, Ryuzo Kikushima and (American Scenes) Larry Forrester and Mitchell Lindemann. Dated May 17, 1968 on the cover. With a few pencil notations and dog-eared pages marking logistical scenes. Exhibiting age, wear and handling. In vintage very good condition. **\$300 - \$500**







**1378. John Schlesinger custom set-used personal leather director's chair with script binder and production ephemera.** (ca. 1950s–1990s) Vintage original director's chair used on set by director John Schlesinger. The 26 x 16 x 33 in. traditional folding wooden chair features a finely tooled leather seat, back, and armrest wraps, with custom copper grommet accents. The leather chair front is stamped with, "John Schlesinger" on the front and the verso. The chair is enhanced by the addition of 2-leather 14 x 12 x 2 in. matched leather script-holder pouches that hang, fastened by copper grommets, from the sides of the chair. Also includes (1) leather 3-ring script binder, possibly made along with the chair, featuring the titles of Schlesinger's movies and his name in printed gold gilt on the cover, and inside are (2) photos, 1–gelatin silver 6.75 x 10 in. double-weight photo of Schlesinger on set with Dustin Hoffman from the set of *Midnight Cowboy*, inscribed "To John – For helping me through a difficult period in my life and making me what I am today – a manic depressive, paranoid schizophrenic closet masochist. Love Dustin, Feb 5, 1976", and 1-headshot of Schlesinger, signed, "Best wishes, John Schlesinger". Inside the binder are 2–pages of printed email correspondence, 10–typed pages of diary entry with handwritten annotations, possibly for *Conversations with John Schlesinger*, and 1–typed page titled "John Schlesinger's Diary For June 10th, 1993". Also includes (1) *Midnight Cowboy* wrap gift hand drawn caricature of Schlesinger, Hoffman and Voight by John Voight, and inscribed, in part: "Brighter. The word is brighter. Do you understand My dear – brighter – this isn't fucking church, you know. This isn't the fucking Lee Strasberg church now..." accomplished in pen and ink on 18 x 23.5 artists' leaf, presented in silver brushed aluminum frame. All exhibiting age, wear and handling. Wrap sketch exhibits water damage in lower portions. Overall in production used good to fine condition. **\$2,000 - \$3,000**

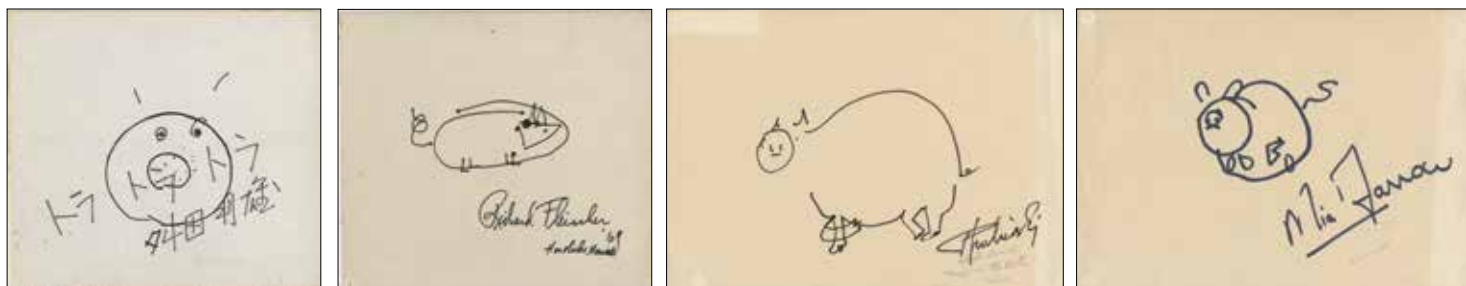


**1379. Exceptional and extensive (300+) entertainment memorabilia auction catalog collection comprising the 30+ year career-long archive of an established professional in the field.** Collection of (300+) auction catalogs covering a time span of 1971 to the present, focused primarily on entertainment collectibles and movie posters specifically, though also including numerous rare book and manuscript auctions, vintage travel and fine art posters, works on paper, African-American art, and other subjects. Auction houses represented include Sotheby's, Christie's, Bonhams/Butterfield's, Profiles in History, Swann, Heritage, Camden House, Weigelt, Goldberg, Superior, Executive, Stan Choko, Black Sparrow, etc. Significant highlights include Sotheby's 1971 "20th Century Fox" sale plus the collections of movie poster icons Stan Caidin, Todd Feiertag and Crowell Beech; Christie's 1999 "Property of Marilyn Monroe" limited hardbound, plus 1989 "Paramount Pictures Props Collection" and 1990 first "Hollywood Posters" auction; Bonhams 2005 "George Barris Hollywood Cars Collection", 2002 "Playboy Magazine Archives", plus 2005 "Louis Leithold Collection of Movie Posters"; Profiles in History 2009 "Hollywood Wax Museum", 2014 "Debbie Reynolds Collection Part III", 2015 "Morris Everett Jr. Collection I & II", and 2015 "Frank Frazetta" limited deluxe hardbound edition. Many, especially those covering movie posters, contain price realized notations throughout, as these were a primary resource in a 35+ year career in vintage poster collecting and dealing. Approx. 40–examples included are duplicates. Condition ranges from very good used to fine. **\$300 - \$500**



**1380. Historic 1st 1970 San Diego Comic-Con program signed by Ray Bradbury, Jack Kirby, and Stan Lee.** (1970) Vintage original "San Diego's Golden State Comic[-]Con" 20–page printed 5.5 x 8.25 in. program with cover by Jack Kirby. Featuring guests Jack Kirby, Ray Bradbury, Bob Stevens, Earl Kemp, A. E. Van Vogt and others. Containing an interesting feature titled, "A Brief History of San Diego Comic[-]Con", which highlights the evolution from Sci-Fi fandom established in the 40s to more comic-specific fandom of the 60s. Signed at the show by Ray Bradbury and Jack Kirby (introducing his "Fourth World" DC comics) Signed later (in 2013) on autograph page by Stan Lee. A rare artifact from the genesis moment—a handful of fans meeting in a hotel room has exploded into the international media maelstrom that is Comic-Con today, hosting over 150,000 attendees in a single day. In vintage fine condition. **\$600 - \$800**





**1381. Fox Studios head Elmo Williams (7) celebrity signed tribute pig caricatures by Akira Kurosawa, Roman Polanski, Mia Farrow, and more.** (ca. 1970s) Collection of vintage original hand drawn pig caricatures accomplished in pen and ink on 5-artists' leaves measuring 13.5 x 9.5 in. and 2-artists' boards measuring 10.25 x 9.5 in. Including (1) Akira Kurosawa (in Japanese), (1) Roman Polanski, (1) Mia Farrow, (1) Richard Fleischer, (1) Vincent Korda, (1) Guy Hamilton and (1) Ken Annakin. All inscribed and signed by the subjects beneath art. Fox Studio head, Elmo Williams requested and collected these caricatures from the many celebrities he encountered over his storied life and career. In fact, when signing contracts with his subjects, he'd be sure to get them, "pigging it" before pen was set to paper. Williams was a professed amateur psychoanalyst who enjoyed reading into these unique and highly personal sketches. Exhibiting even toning, age and handling. In vintage very good condition. **\$2,000 - \$3,000**



**1382. Robert McCall early color concept art for the unrealized Douglas Trumbull film "Pyramid".** (ca. 1970s) Vintage original concept painting accomplished in pencil, ink, artist's marker and acrylic on 39 x 29.5 in. artists' board. Created by noted NASA space artist Robert McCall celebrated for his promotional art for Stanley Kubrick's *2001: A Space Odyssey* film and production illustration on *Star Trek: The Motion Picture* among others. This concept art of a large space rover was created for FX and filmmaking legend Douglas Trumbull's proposed "Pyramid" film, which was killed when MGM went through administrative changes. Signed on the lower right "McCall". Exhibiting age, production wear, minor soiling. In vintage, very good to fine condition. **\$8,000 - \$12,000**



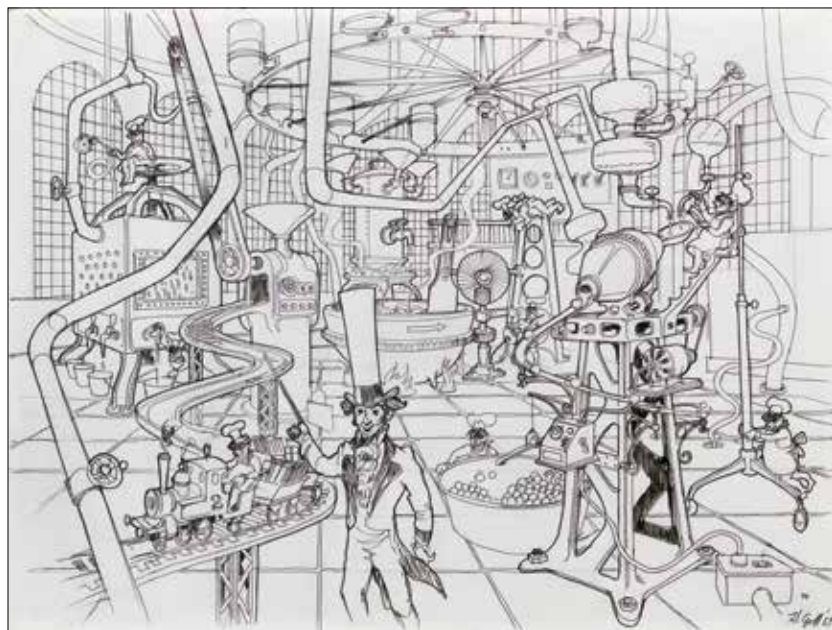
**1383. Stanley Kubrick press material archive for *A Clockwork Orange* including vintage t-shirt heat transfer graphic.** (Warner Bros., 1972) Extensive and eclectic archive of vintage campaign press materials for *A Clockwork Orange*, Stanley Kubrick's milestone film of ultra-violence set to the score of classical music. Contains (8) unique illustrated and typographical elements all housed in original printed transmittal envelope, including: complete uncut studio pressbook; "The Orange Times" foldout campaign newsletter filled with unique art and photos not seen in other material; U.K. theatrical program, also filled with art and photos not featured elsewhere, especially a significant amount of nudity censored in U.S. material; reprint of Playboy, Saturday Review, and Newsweek magazines illustrated articles; illustrated presskit folder with special art and containing numerous review printouts; and a vintage cloth iron-on T-shirt transfer in original packaging. Entire contents virtually unhandled except pressbook was folded to fit the envelope, which shows expected shelf and storage wear. In very good condition. **\$400 - \$600**





**1384. *The Andromeda Strain* Estimating Draft script.** (Universal, 1971) Vintage original studio spiral bound 189-page Estimating Draft script written by Nelson Gidding from a novel by Michael Crichton and dated September 5, 1969 on the cover. Includes a few pages of printed diagrams at the back of the script and a synopsis on "Schema Technique" which is described as, "The free use of diagrams and drawings in combination with live images on the multi-screen". Cover exhibits some fading and creasing. Content remains in very good condition. **\$200 - \$300**

**1385. *The Mad Bomber* and *Sometimes A Great Notion* Pair of Rexford Metz clapperboards.**(Universal, 1972) Vintage original (2) clapperboards from Rex Metz productions including (1) custom painted clapper from *The Mad Bomber*, featuring painted red sticks with yellow polka-dots and hand drawn cartoon-like title card, with remnants of black and white gaffers tape affixed both front and back, and (1) "2nd unit" black and white painted clapperboard from *Sometimes A Great Notion*, with classic striped sticks (taped into a fixed position with silver gaffers tape). Comes with an LOA from Metz referencing his many films. Exhibiting heavy production wear and handling, stiff tape remnants, worn paint, and soiling. In vintage fair to good condition. **\$400 - \$600**



**1386. Harper Goff original concept drawing of the Chocolate Factory interior from *Willy Wonka and the Chocolate Factory*.** (Paramount, 1971) Black marker and pencil on artist vellum measuring 18 x 23.5 in. Signed ("H. Goff '69") in black marker to lower right. A stunning drawing of one of Goff's elaborate Factory interior designs. Willy Wonka is depicted at center surrounded by Oompa-Loompas at work. In vintage fine condition. **\$3,000 - \$5,000**



**1387. Harper Goff original concept drawing of the Long Tunnel for *Willy Wonka and the Chocolate Factory*.** (Paramount, 1971) Accomplished in black marker and pencil on artist vellum, notations to drawing in black marker: "Long tunnel with special arched rooms" and signed "Harper Goff '70" to lower right. An intricate Goff drawing depicting "Wonka" on a walkway between two waterways in a long tunnel. The waterways are surrounded by many numbered rooms with arched openings to rooms where the "Oompa-Loompas" work. Measures 18 x 24 in. In vintage fine condition. **\$3,000 - \$5,000**



WONKA'S  
GOLDEN TICKET  
GREETINGS TO YOU, THE LUCKY FINDER OF THIS  
GOLDEN TICKET, FROM MR. WILLY WONKA!...

**PRESENT THIS TICKET AT THE FACTORY GATES AT TEN O'CLOCK  
IN THE MORNING OF THE FIRST DAY OF OCTOBER AND DO NOT  
BE LATE. YOU MAY BRING WITH YOU ONE MEMBER OF YOUR  
OWN FAMILY... AND ONLY ONE... BUT NO ONE ELSE.....**

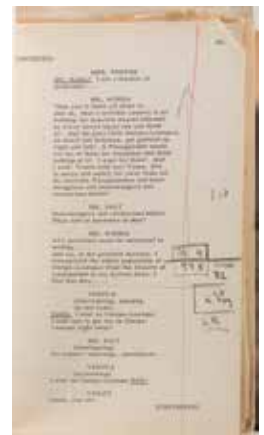
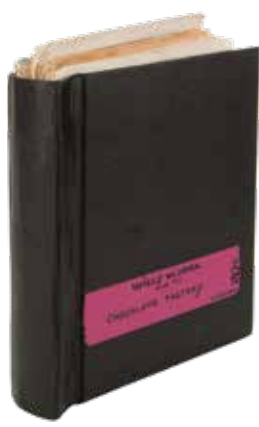
*In your wildest dreams you could not imagine the marvelous SURPRISES  
that await YOU!*



1388. Assistant Director Wolfgang Glattes' screen used Golden Ticket from *Willy Wonka & the Chocolate Factory*. (Paramount, 1971) Vintage original shiny gold foil 3.5 in. x 6.75 in. printed screen-used ticket reads: "Wonka's Golden Ticket – Greetings to you, the lucky finder of this Golden Ticket, from Mr. Willy Wonka!... Present this ticket at the factory gates at ten o'clock in the morning of the first day of October and do not be late. You may bring with you one member of your own family... and only one... but no one else... In your wildest dreams you could not imagine the marvelous SURPRISES that await YOU!" Originally from the film's assistant director, Wolfgang Glattes. This ticket was discovered in an envelope tucked into a special pocket in Glattes' shooting script/production bible. It is assumed that throughout production when a scene called for the golden ticket prop, Glattes would remove it from its envelope for it to be used in filming. Featured in Glattes' book *Memoirs of La La Land*. Accompanied by LOA from Glattes. Exhibiting age, production use, and minor handling. In very good to fine condition. \$40,000 – \$60,000



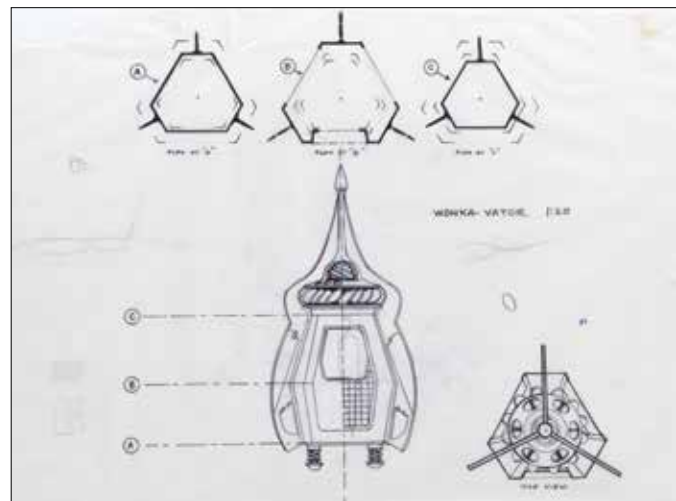
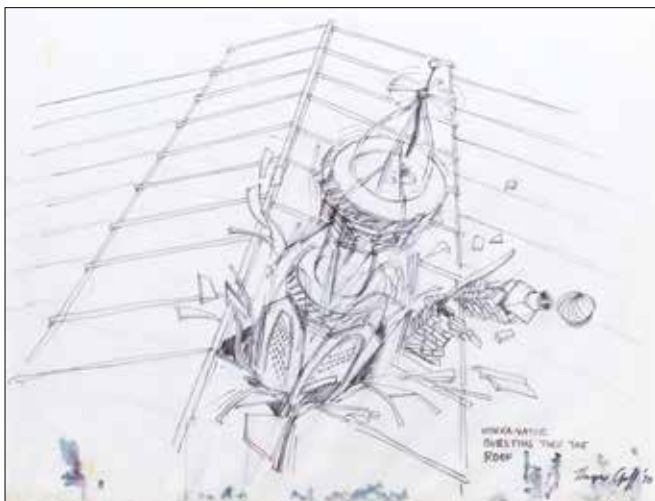
**1389. Willy Wonka & the Chocolate Factory Assistant Director Wolfgang Glattes' shooting script and production bible.** (Paramount, 1971) Vintage original studio book bound 116+ multi-color revision page 3rd Draft script written by Roald Dahl dated, "8/28/70" on the interior title page belonging to Wolfgang Glattes. Also includes approximately 50+ pages of set and scene breakdowns with some corresponding hand-drawn diagrams, scene schedules, a printed wrap party invitation from Gene Wilder and Jack



Albertson for a champagne celebration of "the splendid teamwork", a list of locations, a handwritten list of scenes, which "Golden Ticket" are to be used in. Shooting day call-sheet tipped to the interior front cover along with Wolfgang Glattes' handwritten German address at the top. The interior back cover retains handwritten cast phone numbers and typed actor's names, dressing room's and phone numbers. Handwritten notation throughout, and an empty Wolfgang Glattes' printed envelope tipped to the interior first page, which would have held a pristine "Golden Ticket" for use during production. The paper and board bound script retains a 7 in. x 2 in. fuschia swatch of duct tape affixed to the lower front cover and handwritten, "Willy Wonka and the Chocolate Factory, W. Glattes, 1970". Exhibiting age, handling, corners of many of the script pages intentionally torn – assumed to denote finished scenes. In production used vintage very good condition. Featured in Glattes' book *Memories of La La Land*. Accompanied by LOA from Glattes. **\$2,000 - \$3,000**



**1390. Harper Goff original concept drawing of the "Wonkavator" for Willy Wonka & the Chocolate Factory.** (Paramount, 1971) Great original illustration from the closing scenes depicting the "Wonkavator". Accomplished in black marker on artists' vellum measuring 18 x 24 in. Labeled "The Great Glass Elevator / (Boarding and Take-Off)" and signed "Harper Goff '70". In vintage fine condition. **\$3,000 - \$5,000**



**1391. Harper Goff (2) original concept drawings of the "Wonkavator" for Willy Wonka & the Chocolate Factory.** (Paramount, 1971) Collection of (2) original concept drawings by Harper Goff for the fantasy musical classic. Including (1) accomplished in black marker on 17.5 x 24 in. artist vellum. Signed, "Harper Goff '70". Depicting the "Wonkavator" shooting through the Chocolate Factory's roof. Also, (1) accomplished in black marker on 17.5 x 24 in. artists' vellum. Featuring an annotated diagram of the Wonkavator from various angles. Exhibiting tide line to bottom edge of drawing and tears along the top of diagram. Otherwise, in vintage very good condition. **\$2,000 - \$4,000**



**1392. Angela Lansbury "Miss Price" hero "flying" witch's broom from *Bedknobs and Broomsticks*.** (Disney, 1971) Vintage original hero prop broomstick with seat constructed of a 42 in. wooden broom handle with 30 in. of twig broom bristle at the back and an affixed, unpadded leather bicycle seat in front of the bristle portion. The entire prop measures 64 in. long x 8 in. wide. The broom bristle portion is attached to the handle by wound wire. Created to appear well-worn and used, this prop is highly visible as Miss Price's (Angela Lansbury) signature vehicle of choice in the classic Disney film, which was released at the peak of the studio's landmark advancements in integrating state of the art animation with live action. Exhibiting expert studio distress, age, wear, and expected fray to broom bristles. In vintage very good condition. **\$6,000 - \$8,000**



**1393. Dick Kelsey concept painting from *Bedknobs and Broomsticks* featuring "Eglantine", "Carrie", "Paul" and "Charlie" traveling on the bed.** (Walt Disney, 1977). Dick Kelsey (1905-1987) had a long career with Walt Disney as an art director and background artist, and worked on theme park designs for Disneyland. This key scene is done in stunning gouache on artist board measuring 8" x 12". An important piece from this wonderful film. Pinholes in the corners; otherwise, in fine condition. **\$2,000 - \$3,000**



**1395. "Bear" production cel on a production background from *Bedknobs and Broomsticks*.** (Walt Disney, 1971) Vintage original untrimmed cel and production background measuring 12.5 x 16 in. Image is 8.5 in. A cutout of actor David Tomlinson as "Emelius" has been applied to the cel. In vintage very fine condition. **\$1,500 - \$2,500**



**1394. "Fish" production cels on a production background from *Bedknobs and Broomsticks*.** (Walt Disney, 1971) Vintage original untrimmed cels and production background measuring 12.5 x 16 in. In vintage very fine condition. **\$1,500 - \$2,500**



**1396. The "Naboombu Soccer Team" publicity cel with "Emelius" on a pan production background from *Bedknobs and Broomsticks*.** (Walt Disney, 1971) Vintage original cel created for a publicity photo, included with the lot. A cut-out of actor David Tomlinson has been applied to the cel. The scenic pan production background measures 12.5 x 23.5 in. Image area is 5 x 10 in. In vintage fine condition. **\$1,500 - \$2,500**



**1397. Patton collection of director Franklin Schaffner makeup test photographs.**

(TCF, 1970) Vintage original collection of (25+) production photos featuring (11) George C. Scott as "Patton" with 6-color 8 x 10 in. photographs of character makeup, 5-gelatin silver 8 x 10 in. photographs of Scott in age makeup and some in character uniform, (12) gelatin silver 5 x 7 in. photographs of supporting cast in character makeup and costumes including Karl Malden, Gordon Devere, Michael Bates, and others. Also, (2) color 3.25 x 4.25 in. snapshots of other cast and (1) 4 x 5 in. transparency marked "Patton painting" depicting an image of the subject with grease pencil cropping notation on the transparency. Exhibiting minor curling, handling, and soiling with 2-of the 8 x 10s with 3-hole punches to the left borders. In vintage very good condition. **\$200 - \$300**



**1398. Liza Minnelli "Sally Bowles" black performance dress from Cabaret.** (Allied Artists, 1972) Vintage original black lycra bikini top-style, floor-length performance costume with small zipper closure at the back. Spectacular chevron-shaped peek-a-boo cut out midriff bridged by a span of revealing black and silver plastic hanging chains and hoops on the bikini portion. Retaining the internal Loris Azzaro, Paris maker's label. Highly visible when Liza is in her boudoir after a show and in many publicity materials for the "Best Picture" Oscar-winning film. Exhibiting minor production wear, missing hook and eye components on the back and slipped hem. In vintage very good to fine condition. *Provenance:* Christie's East 29 June 1992. Lot 561. **\$2,000 - \$3,000**

**1399. Liza Minnelli "Sally Bowles" purple "Cabaret" performance dress from Cabaret.**

(Allied Artists, 1972) Vintage original purple lycra halter-style, floor-length performance costume with hook and eye closure at the neck strap and lower back with small zipper at the back. Spectacular chevron-shaped peek-a-boo cut out midriff bridged by a span of revealing purple plastic hanging chains. Retaining the internal Loris Azzaro, Paris maker's label. Highly visible in the title number that made Liza Minnelli a household name in the movie that swept the Oscars with 10 nominations and 8 wins, including an Oscar for "Best Actress" for Liza. Exhibiting minor production wear, light stains and discoloration. In vintage very good to fine condition. *Provenance:* Christie's East 29 June 1992. Lot 561. **\$2,000 - \$3,000**

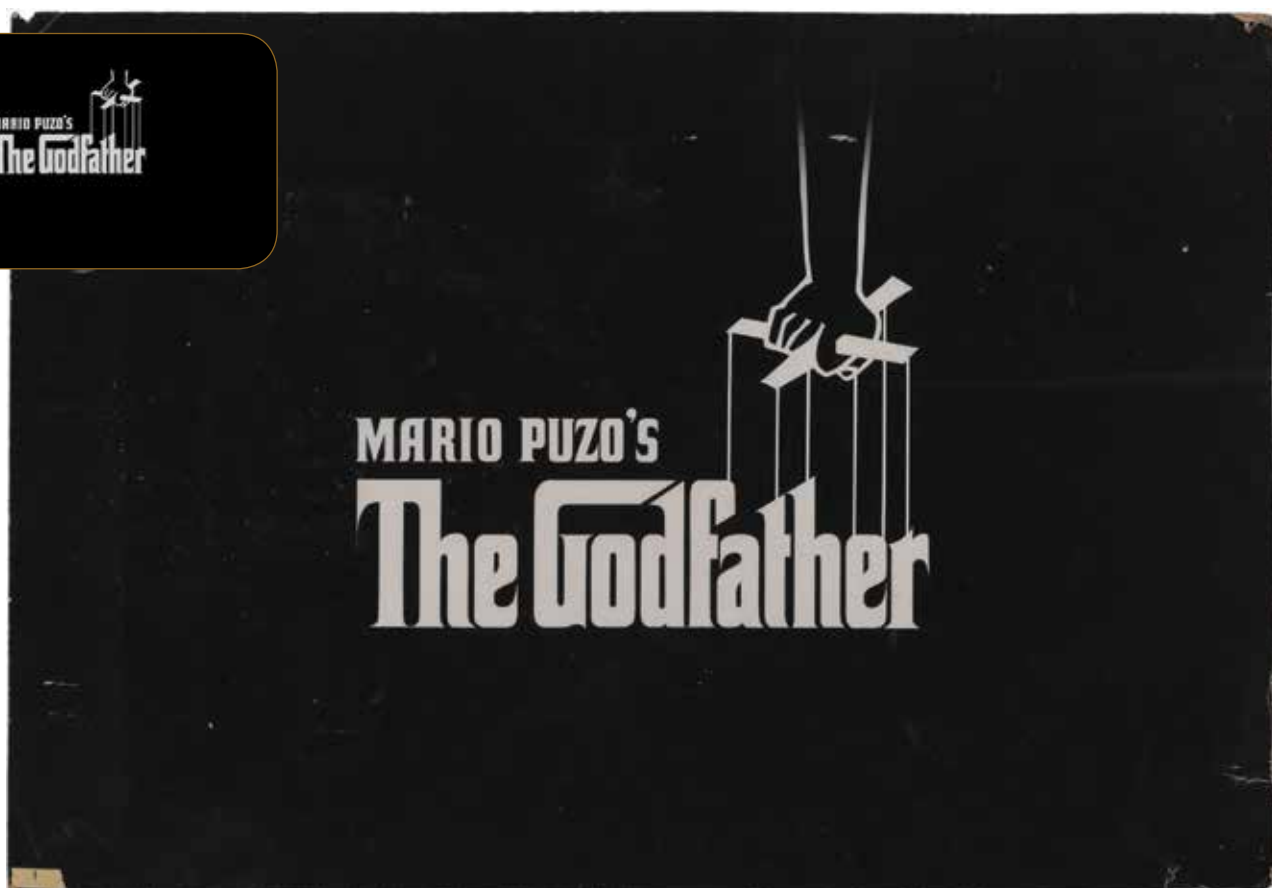


**1400. Marianna Hill "Deanna Dunn-Corleone" costume sketch by Theadora Van Runkle for The Godfather: Part II.** (Paramount, 1974) Vintage original costume concept sketch accomplished in pencil and watercolor on 15 x 20 in. artists' board. With pencil notation and detail sketch in blank borders. Exhibits soiling and toning on edges, soft corners, sticker remnants in lower right corner, and minor spotting. In vintage very good condition. **\$1,000 - \$1,500**

**1401. No Lot**



**1402. *The Godfather* original theatrical trailer title art.** (Paramount, 1971) Vintage original title card from the opening credits of the film accomplished in white acrylic paint on a 22 x 14 in. black artist's board. Presented with another black artists' board, taped together at top to create a drop down cover. Exhibiting production wear and handling, black backing loss, retaining adhesive remnants surrounding edges, not affecting art. In vintage good condition. **\$8,000 - \$12,000**



**1403. Mario Puzo's *The Godfather* original opening title art.** (Paramount, 1971) Vintage original title card from the opening credits of the film accomplished in white acrylic paint on a 32 x 22 in. black artist's board. Exhibiting production wear and handling, fading from previous matting, minor scuffing, corner and edge wear and damage. In vintage good condition. **\$8,000 - \$12,000**





**1404. *Nicholas and Alexandra* clapperboard used by Oscar-winning cinematographer Freddie Young.** (Columbia, 1971) Vintage original production-used clapperboard measuring 15 in. x 13.75 in. with hinged wooden claspsticks at the top, with black and white interleaved diagonal lines, blackboard slate with imprinted fields, containing hand-painted production information including film title, director "R. Fleischer," cameraman "Freddie Young." Exhibiting age, use, masking tape residue, chalk remnants. In vintage good to very good condition. **\$400 - \$600**

**1406. *Prime Cut* (3) poster artworks by Tom Jung.** (National General, 1972) Vintage original (3) artworks by Tom Jung, including (2) pencil concept sketches tipped to boards, 30 x 25.5 in. and 28 x 22 in. and (1) painting, accomplished in tempera on 30 in. x 19.5 in. board. Signed by the artist in the lower right. Accompanied by an original pressbook with image of the resulting poster. *Provenance:* Profiles in History, Auction 24, March 31, 2006, Lot 436.. **\$600 - \$800**



**1405. *The Godfather: Part III* Supervising Art Director Alex Tavoularis personal production archive.** (Paramount, 1990) Vintage original 400+ pages of archival production materials with (1) studio spiral-bound 113-page Post-production Draft screenplay written by Mario Puzo and Francis Ford Coppola dated February 21, 1990, containing some minor highlighted scenes beginning on page-54 and continuing sporadically to the end. Also includes approximately 25+ pages of printed one-line schedules, 50+ call sheets, 10+ pages of location scouting and correspondence, itinerary from meeting with production creative departments including makeup artist Dick Smith, 2-pages of memos regarding set costs, changes in design, and construction, 1-folder marked "Set List" including information on set details, notes to the art department regarding design, production of backdrops, inventory, storyboards, set dressing and more. An interoffice memo expressing Francis Coppola's initiation of a "weekly dept. head production meeting every Wednesday at lunch..." A folder marked, "Locations" with notes from cinematographer Gordon Willis, copies of correspondence between Alex and his brother Dean Tavoularis, a list of interior sets, 1-folder handwritten, "Opera" with hand-drawn sketch schematics for the opera house, a photocopy folder of 20+ pages with cover titled "Atlantic City Massacre" with an image of a Huey helicopter containing 8-pages of script for the helicopter attack scene, and 3-hand-drawn architectural sketches of the interior set of the helicopter suite, with the most complete sketch signed, "Alex Tavoularis". All materials exhibit expected production handling but remain in vintage very good to fine condition. **\$1,000 - \$1,500**



**1407. Marlon Brando personal Actors Equity Association union card.** (1973) Vintage original printed paper membership card measuring 3.5 x 2.25 in. with "Marlon Brando" typed above line printed, "is a senior member" and, "45487" above, "member no.". "May 1, 1973" typed beside the printed, "Paid to:" and stamped in red ink, "S 2024" next to the printed "Card No.". Unsigned on the verso in the space for "Signature of Member". Exhibiting minor edge toning. In vintage fine condition. **\$1,200 - \$1,600**

**1408. *The Way We Were* Oscar nomination for Set Decoration to William Kiernan.** (Columbia, 1973) Vintage original Academy of Motion Picture Arts and Sciences award nomination plaque for "Set Decoration", given to legendary set designer William Kiernan. This official document features an image of an Academy Award on the left side of the page and comes signed by the Academy president and secretary of the time. The 14 x 13 in. Certificate of Nomination is laminated in a Perma-plaque. Retaining hanging hardware on the verso. Exhibiting light scratching, age and minor wear. In vintage very good condition. **\$600 - \$800**





**1409. Lucille Ball Revised Draft script for Mame.** (ABC, 1974) Vintage original studio bound and bradded 140-page Revised Draft screenplay written by Paul Zindel, dated 7/13/72 on the cover. Exhibiting age, production wear and handling, toning and soiling on cover. In vintage good to very good condition. **\$200 - \$300**



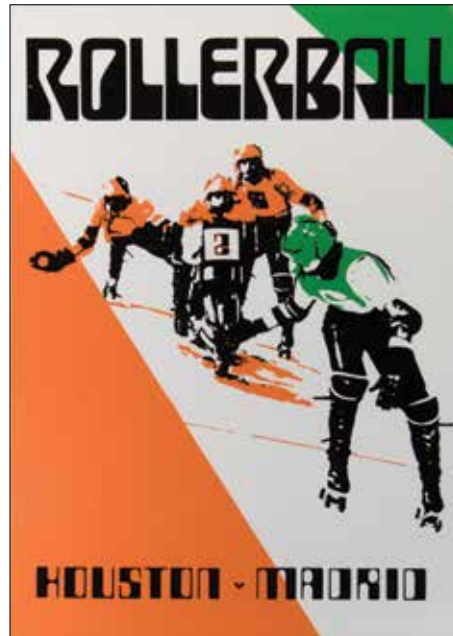
**1410. Sugarland Express original final artwork for the Italian and French movie posters by Angelo Cesselon.** (Universal, 1974) Vintage original key art accomplished in gouache on 24 x 25.75 in. heavy artist's leaf. Featuring Goldie Hawn as "Lou Jean" aiming a rifle at the viewer with an abstract skull background. Exhibiting age, wear and some creasing. In vintage good condition. **\$2,500 - \$3,500**



**1411. Collection of (30+) movie posters.** (Various Studios, 1970s) Collection of (30+) vintage primarily 27 x 41 in. 1-sheet posters. Featuring *The Spy Who Loved Me*, *The Graduate* (R-1972), *Heaven's Gate*, *Rocky & Rocky II* double feature, *Doctor Zhivago* (R-80), *Lili* (R-63), *Logan's Run*, an oversize Japanese poster for the 70mm reissue of *Gone With the Wind* and more. Includes many duplicates. All folded as issued. Condition ranges somewhat, with most good to very good. **\$200 - \$300**



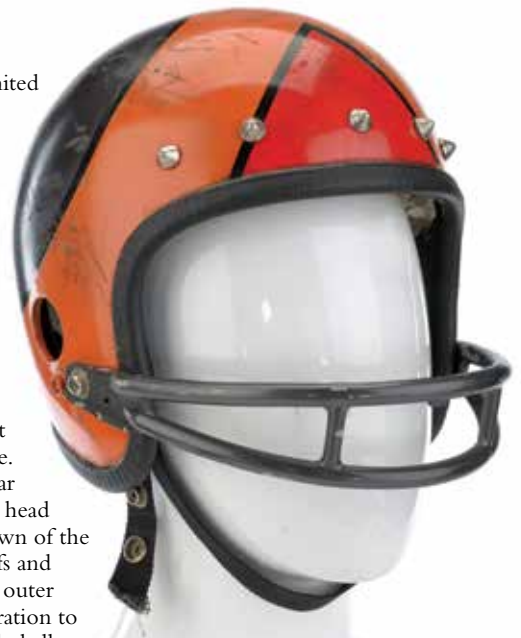
**1412. Gene Wilder signed check from 1974, during production of Young Frankenstein.** (1974) Vintage original City National Bank check made out to the Hotel Bel-Air from Gene Wilder's personal account, signed and endorsed by Gene himself. Measures 6 x 2.75 in. Lightly handled. In vintage fine condition. **\$300 - \$500**



**1413. Rollerball "Houston - Madrid" screen used game poster.** (Universal, 1975) Vintage original studio made silkscreen poster on 31 x 44 in. board. This set key decoration was used in the exciting competition scenes at the Houston Rollerball stadium in the Sci-Fi movie. Slightly bowed with minor production wear and light soiling. Upper right has 2 in. corner detached but present. In vintage very good condition. **\$1,000 - \$1,500**



**1414. Rollerball Team Houston helmet.** (United Artists, 1975) Vintage original Houston Rollerball team helmet. Consisting of a repurposed commercial football helmet painted in red, orange and gunmetal gray Houston team colors. With adjustable plastic facemask and 5-metal studs at brow. Dark gray rubber gasket frames the exterior edge. With padded interior ear guards and a Styrofoam head liner in the interior crown of the helmet. Exhibiting scuffs and production wear to the outer paint and some deterioration to the liner. Visible in Rollerball match sequences worn by players on the central team led by "Jonathan E." (James Caan). In vintage production used good condition. **\$6,000 - \$8,000**







**1415. Craig R. Baxley "Madrid Biker #1" screen used jersey from *Rollerball*.** (United Artists, 1975) Vintage original Rollerball team Madrid long sleeve jersey of green and white cotton with white ring collar and white sleeves with green elastic cuffs. The futuristic sports tunic features a hypermodern number "1" in white fabric applique to the chest and the back. Retaining the internal Palme brand maker's label. Highly visible in the Madrid vs. Houston match worn by stuntman Craig R. Baxley as "Madrid Biker #1" in Madrid's first goal preceding his being sent off the track for a foul. Exhibiting age, production wear and minor fading. In vintage very good condition. **\$2,000 - \$3,000**

**1416. Highlight reel team screen used #13 jersey from *Rollerball*.** (United Artists, 1975) Vintage original Rollerball highlight reel team long striped sleeve jersey of blue and white cotton with ring collar and white elastic sleeves cuffs. The futuristic sports tunic features a hypermodern number "13" in black cotton fabric applique to the chest and the back. Retaining the internal Palme brand maker's label. Highly visible worn by an opposing team member in the "Jonathan E." (James Caan) highlight reel in the film. Exhibiting fading, age, production wear, spot staining and some moth holes. In vintage good condition. **\$2,000 - \$3,000**

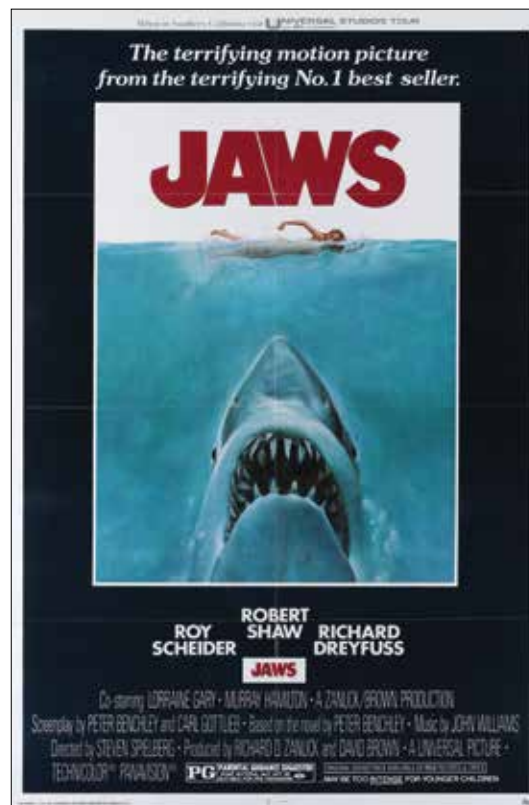


**1417. *Young Frankenstein* family Will Box used in opening sequence.** (TCF, 1974) Vintage original iconic Frankenstein family Last Will and Testament Box. Constructed of an antique ornate brass-lidded box with floral motif hinge hardware, corners and sides. With planchette-shaped key lock plate and mechanism at the front. At the top of the box lid is the now famous double-headed eagle insignia with central "F" affixed. Interior lined with wood paneling and maroon velvet. Featured prominently in the opening sequence of the film when it's snatched from the hands of a mummified corpse and serves as a device in the introduction of "Frederick Frankenstein" (Gene Wilder). Exhibiting minor age and expert studio distressing. In vintage fine to very fine condition. Includes COA from wife of Jack Marino, Property Master on the film. **\$20,000 - \$30,000**





**1418. Brad Savage "Clovis Bradley" 2-pc suit from *The Apple Dumpling Gang*.** (Disney, 1975) Vintage original costume brown and green wool tweed suit including (1) jacket with notched lapel, 2-hip patch pockets, button front closure and buttons on sleeve cuffs, lined in chocolate satin, and (1) pair matching button front shorts with buttons at the knee. Both retain the internal Western Costume bias label typed "2349-1 Brad Savage", and other production information, pants retain Western Costume ink stamp and bar code. Exhibiting age and minor wear. In vintage very good to fine condition. **\$400 - \$600**



**1421. *Jaws* unused 1-sheet poster.** (1975) Vintage original one-sheet movie poster from Steven Spielberg's 1975 release of *Jaws*. Regarded as one of the greatest movies of all time, in 2001 *Jaws* was selected for preservation in the National Film Registry by the United States Library of Congress for being "culturally, historically, or aesthetically significant". This classic poster is an original one-sheet, measuring 27" x 41" and features classic artwork by Roger Kastel. Light handling. In vintage very good to fine condition. **\$400 - \$600**



**1419. Al Hirschfeld "Charles Chaplin" signed and numbered limited edition etching.** (1975) Vintage original etching on 22 x 30 in. artists deckled paper leaf, with plate image measuring 14.5 x 19.25 in. Numbered in pencil on the left below art, 66/150, and signed in pencil right corner under art "Hirschfeld". Exhibiting minor age, very light soiling and handling. In vintage very good to fine condition. **\$600 - \$800**

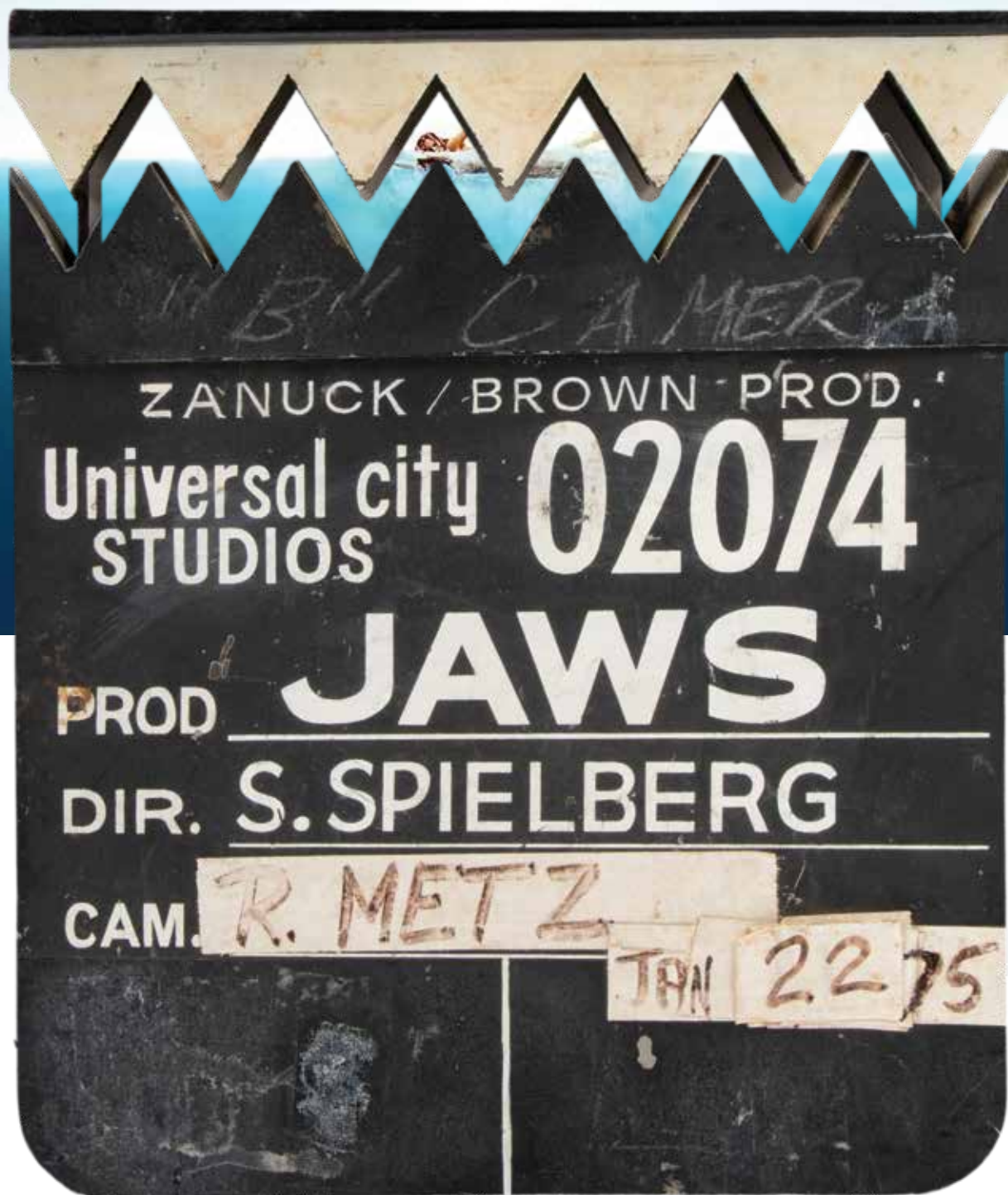


**1422. *Jaws* cast and crew T-shirt.** (Universal, 1975) Vintage original approx. "XL" white cotton t-shirt featuring a large black and white silk screened shark and *Jaws* film logo across the center front chest area. Given to crew at the time of production. Exhibiting only minor age. Unworn. In vintage fine condition. **\$600 - \$800**



**1420. *The Prisoner of Second Ave* script by Neil Simon.** (Warner Bros., 1975) Vintage original studio bound and bradded 128-multicolor revision page Final Draft script written by Neil Simon and dated August 30, 1973 on the interior title page. Exhibiting production handling, age, soiling, and with the upper and lower brad hole punch breached on the cover. In vintage good to very good condition. **\$200 - \$300**





**1423. *Jaws* production used shark's teeth clapperboard.** (Universal, 1975) Vintage original production-themed 10 x 12 in. clapperboard constructed of wooden slate with unique serrated black and white clap stick at the top fashioned to appear as shark's teeth. Board is traditionally operated by lifting the upper clap stick from the lower with the two sides being conjoined by sliding metal posts on either side. The slate face is printed with "Zanuck/Brown Prod., Universal City Studios 02074, Prod. Jaws, Dir. S. Spielberg, Cam." With white electricians tape in the space handwritten with R. Metz, Jan 22, 75. Written in chalk on the clap stick portion "B Camera". Retaining handwritten numbered and lettered swatches of tape affixed to the verso of the slate. Clapperboard is featured being held by director Spielberg on the back cover *The Jaws Log*, 30th anniversary edition, published by New Market Press, copyright 2005. Exhibiting production wear, soiling, and tape residue. In vintage production very good to fine condition. \$60,000 - \$80,000

**1424. Steven Spielberg (19) photographs from *Jaws*.** (Universal, 1975) Vintage original (19) gelatin silver 8 x 10 in. photographs for *Jaws*. Includes special portraits of Robert Shaw, Peter Benchley, Roy Scheider, and "Bruce" the greatest of all great white sharks. Some retain studio text on verso. Very good to fine condition. **\$200 - \$300**



**1425. *Jaws* light meter used in filming by underwater photographer Rexford Metz.** (Universal, 1975) Vintage original Weston Master II Universal Exposure Meter. The face of the device features the adjustment dials and meter window. The back retains the nubbed glass light sensor under a hinged plastic screen that flips to uncover the sensor for low light situations. Used by specialty photographer Rexford Metz in filming underwater on production. Model 735, serial number: "9263331". Housed in the original leather housing that snaps open in front to reveal the face and back sensor. With original nylon neck cord present. Exhibiting production wear and age. Presumed working, but untested. In vintage very good condition. Comes with an LOA signed by Metz. **\$800 - \$1,200**



**1427. Roy Scheider "Chief Martin Brody" eyeglasses from *Jaws*.** (Universal, 1975) Vintage original chrome metal aviators glasses with beveled eye frame and double nose bridge. Prescription lenses and "Captain" imprinted on the inner right stem and "REM" on the left. Black plastic temple tips. The glasses measure 6 x 5.5 in. As much a part of the stalwart "Chief Brody" character as his police uniform and badge, these iconic glasses are visible worn by Roy Scheider throughout Steven Spielberg's breakout feature. Exhibiting age, production wear and some mild tarnish to areas. In vintage very good to fine condition. From the collection of property master Frank Nifong and comes with a signed letter of provenance from the family. **\$3,000 - \$5,000**



**1426. *Jaws* housings for camera and light meter used in filming by underwater photographer Rexford Metz.** (Universal, 1975) Vintage original (2) underwater Hydroflex photography housings including (1) camera handle-grip black metal housing with plexiglass windows, removable lid with clasp locks and serial number: "1024" and (1) light meter black metal housing with plexiglass bubbled face, clasp locks and spring backed knobs and buttons with serial number: "1433". Used by specialty photographer Rexford Metz in filming underwater on production. Exhibiting production wear and age. Presumed working, but untested. In vintage very good condition. Comes with an LOA signed by Metz. **\$1,500 - \$2,500**



**1428. Richard Dreyfuss "Matt Hooper" SCUBA dive mask and fins from *Jaws*.** (Universal, 1975) Vintage original (2) diving costume pieces including (1) Aqua-Lung brand wrap-around diving mask with black rubber skirt, strip keepers nose port and strap, and lens with "Tempered Glass" printed at the top, and (1) pair of Scuba Pro Jet fin swim fins with black rubber and metal buckle ankle straps, size "X-Large". All exhibit production wear and age. Rubber remains supple but with some stretching to the lower part of the mask skirt. In vintage very good condition. Comes with a LOA from Chris Kiszka, known to have the largest collection of *Jaws* authentic film props in the world, who was featured in the *Jaws* BluRay DVD documentary extra: *The Shark is Still Working*. **\$4,000 - \$6,000**

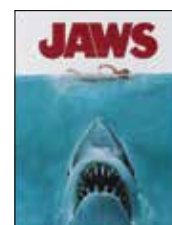




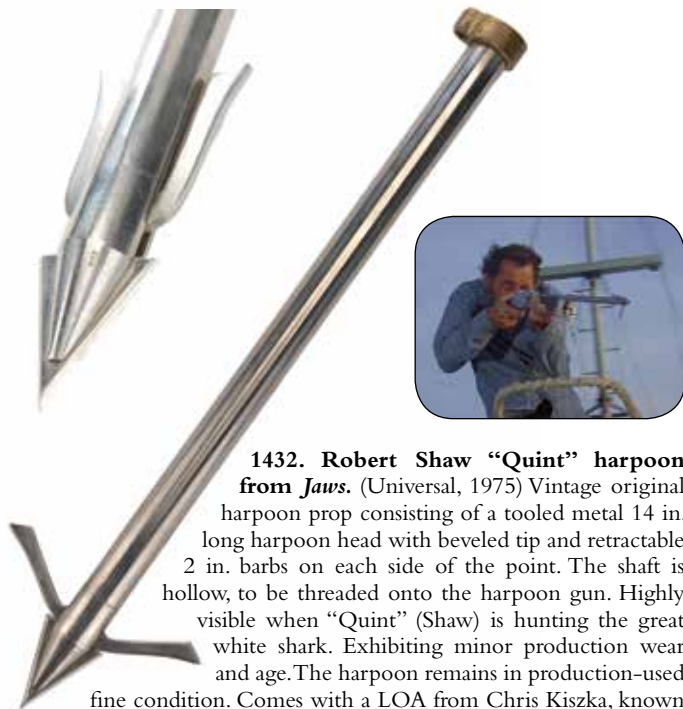
**1429. Richard Dreyfuss "Matt Hooper" Alsta Nautoscaph dive watch from *Jaws*.** (Universal, 1975) Vintage original stainless steel Alsta Nautoscaph brand diving wristwatch with intact crystal with date magnifying window, numbered bezel insert, glow in the dark hands and dial markers, crown outer winding knob. Imprinted on the case back, "999ft Nautoscaph 30 ATM" and on rim of the case body surrounding it, "Water Resistant, 100% Tested, Automatic, Stainless Steel, Swiss Made". Containing a Valjoux 2452 Swiss movement. Highly visible worn by "Hooper" (Dreyfuss) throughout the film, this watch represents state of the art water resistance technology of the time that would have been of particular importance and affordable to the young oceanographer character. Until fairly recently, the style and brand of this watch was a mystery to fans of the movie. With unique steel flex wristband. Exhibiting age, production wear, and minor scratches. In vintage very good condition. From the collection of property master Frank Nifong and comes with a signed letter of provenance from the family. **\$10,000 - \$15,000**



**1430. Richard Dreyfuss "Hooper" night dive knife from *Jaws*.** (Universal, 1975) Vintage original Aqua-Lung brand dive knife in sheath. Consisting of an unsharpened stainless steel diving knife with straight edge, serrated upper edge, curved tip, and graduated inch notches on the right face. With steel hand guard and pommel and black rubber grip. The knife measures 12 x 3 in. Accompanied by its original black vinyl 13 x 5 in. sheath with double leg straps and metal buckles and a grip ring at the top. Highly visible as "Hooper's" diving gear when he makes his fateful night dive, using it to dig a shark tooth out of Ben Gardner's boat only to discover Gardner's corpse. Exhibiting production wear and minor age. In vintage very good to fine condition. Comes with a LOA from Chris Kiszka, known to have the largest collection of *Jaws* authentic film props in the world, who was featured in the *Jaws* BluRay DVD documentary extra: *The Shark is Still Working*. **\$4,000 - \$6,000**



**1431. *Jaws 2* Final Draft script.** (Universal, 1978) Original vintage studio-bound and bradded 280-multicolor page final draft screenplay written by Carl Gottlieb, dated September 2, 1977 on the cover. Cover exhibits minor wear. In vintage fine condition. **\$200 - \$300**



**1432. Robert Shaw “Quint” harpoon from *Jaws*.** (Universal, 1975) Vintage original harpoon prop consisting of a tooled metal 14 in. long harpoon head with beveled tip and retractable 2 in. barbs on each side of the point. The shaft is hollow, to be threaded onto the harpoon gun. Highly visible when “Quint” (Shaw) is hunting the great white shark. Exhibiting minor production wear and age. The harpoon remains in production-used fine condition. Comes with a LOA from Chris Kiszka, known to have the largest collection of *Jaws* authentic film props in the world, who was featured in the *Jaws* BluRay DVD documentary extra: *The Shark is Still Working*. **\$2,000 - \$3,000**



**1433. Richard Dreyfuss “Hooper” hero tracker strobe that was attached to a yellow floating barrel in *Jaws*.** (Universal, 1975) Vintage original hero screen used 4.25 x 2.5 in. tracker strobe light. The red plastic cased and clear dome-topped strobe was attached to an iconic yellow floating barrel, tethered to the monstrous great white shark, enabling the crew of the “Orca” to monitor the whereabouts of the shark at night. Highly visible used by Richard Dreyfuss as “Hooper” and can also be seen in the *Jaws* BluRay DVD documentary extra; *The Shark is Still Working*. Electronics present but untested. Comes with a LOA from Chris Kiszka, known to have the largest collection of *Jaws* authentic film props in the world, who was featured in the *Jaws* BluRay DVD documentary extra: *The Shark is Still Working*. **\$2,000 - \$3,000**



**1434. Killer Shark arcade game used in *Jaws*.** (Universal, 1975) Vintage Killer Shark arcade game in original cabinet as seen in the beachside arcade on Amity Island in Steven Spielberg’s horror classic. Released by SEGA in 1972, the game is one the earliest examples of a first person shooter, with players taking on the role of a diver firing harpoons at sharks using the cabinet’s integral mechanical light gun. In the film, the presence of the game serves as an ironic symbol of the civic leaders’ reckless disregard for “Brody’s” (Roy Scheider) warnings about the shark. Measures 29 x 69 x 28 in. Exhibiting age, surface loss at front of base, minor loss and soiling to shark and diver graphics at front and sides, and production wear. Electronics and mechanicals untested. A poignant relic from the legendary summer blockbuster and an extremely rare example of early arcade game technology. In good condition. Comes with a LOA from Chris Kiszka, known to have the largest collection of *Jaws* authentic film props in the world, who was featured in the *Jaws* BluRay DVD documentary extra: *The Shark is Still Working*. **\$15,000 - \$20,000**







The following 11 Andy Kaufman / "Tony Clifton" lots are from the collection of writer, comedian, producer Bob Zmuda – Andy's closest friend who, along with Andy, portrayed the obnoxious but lovable lounge singer Tony Clifton. Included are Andy's personal vintage *Saturday Night Live* audition tape, address book with handwritten entries, personal photographs, scripts, developmental materials for the *The Tony Clifton Story*, his prosthetic Tony Clifton teeth – even the Tony's one-and-only signature gaudy polyester salmon tuxedo jacket (an impossible item to buy, the production of *Man on the Moon* had to borrow the original jacket from Zmuda to copy the pattern for the film wardrobe). An incredibly significant collection of Kaufman materials – one of the most influential comics of his generation.



**1435. Andy Kaufman's personal September 1975 "audition tape" from *Saturday Night Live*.** (NBC, 1975- ) Vintage original Betacam SP brand videocassette tape of Andy Kaufman's audition for *Saturday Night Live*, featuring Kaufman's notorious "lyric recitation" of Donna Summer's "MacArthur Park" Next Kaufman performs the introduction to the 1950s TV show *The Adventures of Superman*: "Faster than a speeding bullet...." A fantastic artifact from the early career of the groundbreaking performance artist. Best known for his eccentric character "Foreign Man", and an absurd lip-syncing routine to the "Mighty Mouse" cartoon theme. Early hallmarks of his beloved Taxi character "Latke Gravas" can be heard percolating and developing in this early work. This Betacam cassette retains a Broadway Video label affixed with typed "Andy Kaufman SNL Audition 9/75" as well as bar code sticker. Accompanied by its original Broadway Video gray clamshell case. Exhibiting age and handling. In vintage very good to fine condition. **\$800 - \$1,200**

**1436. Andy Kaufman "Tony Clifton" costume and makeup archive.** (ca.1970s-1980s)

Collection of vintage original makeup, costume pieces and ephemera including (2) sets of "Tony Clifton" moustaches (1) set of sideburns, (2) sets of snap on character teeth, (1) brown leather 5.5 x 8.25 in. Week-At-Glance 1974 planner with alphabet-tabbed pages and handwritten appointments including entries May 16: "Tony Bennett (?)", June 6: "comedy world premiere", June 20: "Joe Franklin Show taping", July 18: "call Monty Gold (Dustin Hoffman)", July 22: "Wrestling", October 3, "Coventry – one performance", and phone numbers for Elaine Boosler, Richard Belzer, Rodney Dangerfield, Ron Howard, Dustin Hoffman, Mike Douglas, Lorne Michaels, Mary Tyler Moore, Carl Reiner, Jim Walsh, and more, (1) Fourth Edition hardcover copy of Richard Corson's *Stage Makeup* textbook, (1) 10.5 x 9 in. "Tony Clifton" dressing room placard, (1) royal blue satin cummerbund, (1) pair of stained white formal gloves, (1) pair of white linen drawstring kaffir pants with internal Western Costume inkstamps, (2) black velvet drawstring pouches, and (1) long sleeve Flare brand multicolor polyester "Tony Clifton" disco shirt. Exhibiting production wear, handling and age. In production used vintage good to very good condition. **\$800 - \$1,200**



**1437. Robert Zmuda and Andy Kaufman "Tony Clifton" production and makeup accessories.** (NBC, 1962-1992) Collection of character production ephemera including (1) 24 oz. Mason jar filled with used prosthetic foam latex nose appliances, (2) pair of leather shoe lifts, (1) pair of white leather loafers size "12", (1) pair of Volare brand crème leather elevator loafers marked size "11.5", (1) 14 karat gold ring with black onyx inset stripes, (5) tie clips with 3- silver and 2- gold metal and (2) sets of upper and lower plaster cast dental molds of teeth, 1-with broken upper plate and 1-with acrylic caps affixed (both casts brittle and with some breakage). Only shoe lifts and teeth sets are exclusive to Zmuda. Other items are known to have been shared between Zmuda and Kaufman. Exhibiting age, wear, and soiling. Foam latex prosthetics remain supple. In generally very good to fine condition. **\$600 - \$800**



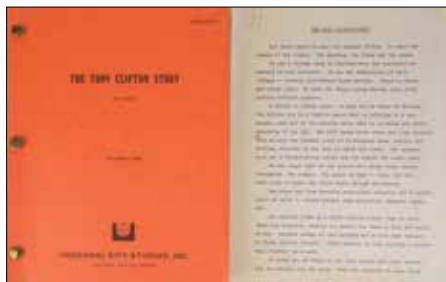
**1438. Andy Kaufman one-of-a-kind signature "Tony Clifton" jacket.** (ca. 1970s-1980s) Vintage original tangerine and white floral motif pattern jacket with notched lapel, velvet upper collar and black braid piping on lower lapel, with 2-hip flap pockets and 1-chest slash pocket, black piping above hip pockets. Interior lined in orange satin. Retaining the internal Prince Edward Contemporary Formalwear maker's label and the Deidrick's Tux Shop label. Exhibiting minor wear, tearing to the right side interior lining under arm. Button detached but present. In vintage very good to fine condition. Iconic jacket used by both Kaufman and Bob Zmuda as "Tony Clifton". **\$4,000 - \$6,000**



**1439. Andy Kaufman (3) personal scripts from Taxi.** (Paramount, 1979-1981) Vintage original collection of (3) Final Draft scripts from *Taxi*, episodes "The Costume Party", "Reverend Jim: A Space Odyssey", and "The Ten Percent Solution". Andy's iconic character "Latka's" pages have folded corners, and 2-scripts are marked "Andy" handwritten in black ink and pencil. Lightly handled with signs of production use and handling. "Reverend Jim" script exhibits minor spot soiling on covers. Overall in vintage very good condition. **\$600 - \$800**



**1440. Bob Zmuda black and white referee shirt.** (ca. 1970s-1980s) Vintage original VK Venus Athletic Wear brand polyester black and white referee shirt size "XL" with oversized collar, v-neck zipper, long sleeves, banded cuffs and hem. Worn by Bob Zmuda while officiating Andy Kaufman's sensational and crowd-riling wrestling matches. Exhibiting age, light soiling and production wear. In vintage very good to fine condition. **\$200 - \$300**



**1441. Andy Kaufman and Robert Zmuda proposed "Tony Clifton Story" archive.** (ca. 1980s) Collection of vintage original pre-production ephemera for the unrealized "The Tony Clifton Story" movie including (1) 13-page printed treatment titled, "The Tony Clifton Story", (1) Universal City Studio bound and bradded 151-page mint green page Third Draft script titled, "The Tony Clifton Story" written by Andy Kaufman and Bob Zmuda, dated October 8, 1980 on the cover. Also stamped on the cover, "No. 00686", (2) concept artworks accomplished in pencil with 1-of "PeeWee" character on 11 x 14.25 in. artist's leaf torn from a spiral note pad, and 1-poster concept on 14.25 x 17 in. artist's leaf torn from a spiral notebook, both signed by the artist in the lower right, and (6) concept storyboards for movie scenes and poster art accomplished in pencil and acrylic on 16 x 14 in. artist's leaf tipped to backing boards. Exhibiting minor age and handling. In vintage fine to very fine condition. **\$600 - \$800**





**1442. Andy Kaufman extensive archive of scripts, manuscripts, photographs, and ephemera.** (ca. 1960s-1980s) Collection of vintage original (100+) programs, clippings, memos, correspondence and more including (3) related personalized script binders including 1-*Van Dyke and Company* containing 15+pages of handwritten notes for movie concepts, i.e., "First Person Camera Movie", "Wrestling Film" and "Mexican Holiday" and song lyrics entitled "Hello Again", 1-*Stick Around* pilot episode script, and 1-*Fridays* script, (1) folder of pencil concept sketches for "Flash Kauffman Conquers the Universe", (1) First Draft script titled "Cher...and Other Fantasies", Andy Kaufman's presskit with manila envelope stamped "Andy's Press Kit by his Mother, Ms. Stanley Kaufman", containing a Xerox of Clifton with text "your very own fake home photo, PS, this photo may also be crushed and thrown at Tony", show programs, tour date documents, dressing room riders, tickets to *The Andy Kaufman Special*, loose script pages, concepts, contracts, memos, 1-backstage pass to *Rodney Dangerfield/Tony Clifton show*, 1-silkscreened Tony Clifton t-shirt size "XL", 1-7 x 5 in. photo of Paramount studio security man handling Clifton, Kaufman/Zmuda and Clifton-related magazines, fan mail to *Uncle Andy's Funhouse*, a 1-page typed letter apologizing for not making the 100th anniversary show of SNL due to "Andy Kaufman's Wrestling Farm", (10+) signed and unsigned release forms from women consenting to wrestle Andy, 2-sheets of 5.5 x 8.5 in. personalized Andy Kaufman stationary with "Sunshine Cab Company" logo, (1) framed photocopy of Andy working at Jerry's Famous Deli, which hung in the kitchen and much more. Exhibiting age, wear and handling. In vintage very good condition. **\$1,000 - \$1,500**



**1444. Jim Carrey "Tony Clifton" jacket from *Man in the Moon*.** (Universal, 1999)

Original pale tangerine and white floral motif pattern bespoke jacket with notched lapel, velvet upper collar and black braid piping lower lapel, with 2-hip flap pockets and 1-chest slash pocket, black piping above hip pockets, lined in orange satin. Retains internal bias label, handwritten "J. Carrey". Production had to scan the fabric pattern of Kaufman's genuine "Clifton" jacket (see Lot 1438) to make this jacket. Exhibiting even fading, some rubbing to velvet and minor wear to interior lining. In screen worn very good condition. **\$800 - \$1,200**



**1443. Robert Zmuda NFL All-Star Comedy Blitz football signed by multiple comics and athletes.** (CBS, 1999) Original Wilson brand leather football signed by the stars and athletes of the Comedy Blitz, a live pre-super bowl show special taped at Los Angeles' Wilmet Theatre. Greg Gumbel and Phil Simms hosted the show, and the guests included Billy Crystal, Sheryl Crow and Brett Favre. Signatures include John Lovitz, Al Franken, Warren Sapp, Ray Romano, Christine Lahti, and many more. In fine to very fine condition. **\$400 - \$600**

**1445. Jim Carrey "Tony Clifton" and "Grinch" production materials.** (Universal, 1999-2000) Original collection of Jim Carrey production items including (1) velcro padded neck brace and (1) 5-piece set of used "Tony Clifton" facial prosthetics from *Man on the Moon*, and (1) call sheet dated November 4th, 1999 and (1) 3-piece set of used facial prosthetics from *How the Grinch Stole Christmas*. All foam latex appliances exhibit deteriorating blending edges and have lost some of their shape. All in production used fair to good condition. **\$200 - \$300**

**1446. Andy Kaufman personal (30+) photographs.**

(1970s-1980s)

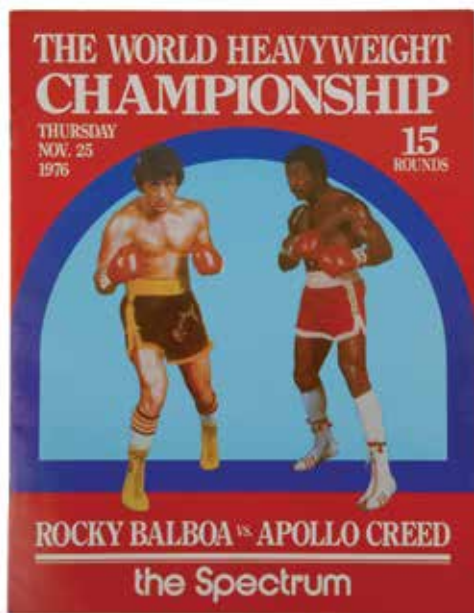
Collection of (30+) vintage original gelatin silver approx. 8 x 10 in. fiber-based and RC photographs by Elizabeth Wolynski and others. Some retaining credit stamp on the verso. Featuring Kaufman from his 1980 Carnegie Hall special, as "Latka" from *Taxi*, as "Armageddon T. Thunderbird" from *In God We Trust*, publicity portraits with his management agency slug in the bottom border, and 2-special sepia-tone Old West-style novelty portraits with girlfriend Lynne Margulies in presentation folders. Exhibiting some light handling. Otherwise, in very good condition. **\$300 - \$500**



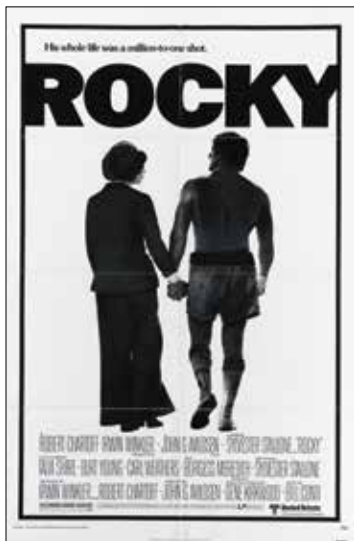
**1447. Sylvester Stallone "Rocky" boxing boots from *Rocky II*.** (United Artists, 1979)

Vintage original studio-customized black leather lace-up boxing boots, with yellow vinyl on fabric appliqué of a stallion affixed to the outer side of each. The center of boot from toe box to tongue expertly studio painted yellow, and with yellow threaded tassels hanging from the back of the boot collar. Worn by Stallone as the iconic "Rocky Balboa" in his thrilling rematch with "Apollo Creed" (Carl Weathers) when "Rocky" wins the hard fought title. Exhibiting production wear to leather and lining and with appliqué on the left shoe mostly worn away, with the remnants of the front and back of the stallion still present. Accompanied by a production used pair of white and yellow athletic tube socks. *Provenance:* Originally from the personal collection of Sylvester Stallone. Comes with a COA. **\$20,000 - \$30,000**





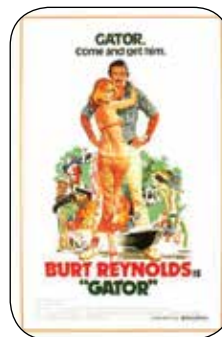
1448. "Rocky Balboa vs Apollo Creed" prop fight program and "Rocky Balboa Contender" button from *Rocky II*. (United Artists, 1979) Vintage original (1) 16-page 8.5 x 11 in. prop program featuring Sylvester Stallone as "Rocky" and Carl Weathers as "Apollo Creed" on the cover promoting "The World Heavyweight Championship" fight which rematched Rocky and Creed after their first battle in *Rocky* (1976). These programs were used by extras in the fight scene. Accompanied by (1) prop button featuring Stallone's face surrounded by the words "Rocky Balboa / Contender." Sylvester Stallone wrote, directed, and stars in *Rocky II*, which deals with the aftermath of Rocky's first successful championship against Apollo Creed and the ultimate rematch. Exhibiting very minor production handling and use. Overall in vintage very good to fine condition. **\$1,000 - \$1,500**



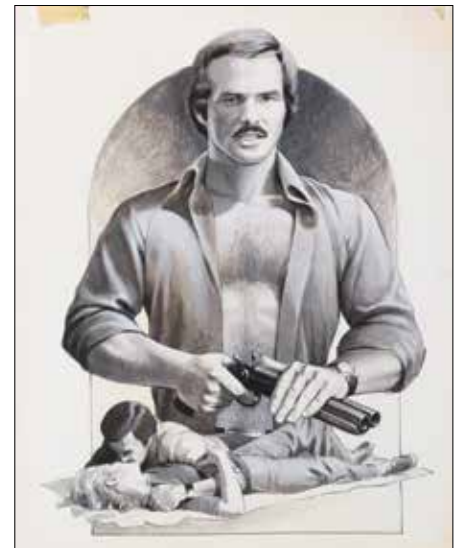
1449. *Rocky* 1-sheet poster. (United Artists, 1976) Vintage original 27 x 41 in. 1-sheet poster for Sylvester Stallone's Best Picture Oscar-winning film. Folded as issued. Exhibiting some light toning and wear along original folds. Otherwise, in vintage very good condition. **\$200 - \$300**



1450. Director John Cassavetes signed extremely rare style E poster for *The Killing of a Chinese Bookie*. (BFI, 1976) Vintage original 15 x 20.5 in. printed style E poster with "John Cassavetes" printed in English in red at the lower left corner in the style of a Chinese inkstamp. Signed in the lower right border in pencil, "John Cassavetes". Exhibiting minor age, light handling and with clean pinholes in extreme corners. In vintage very good condition. **\$800 - \$1,200**



1451. Burt Reynolds "Gator" concept poster art for *Gator*. (United Artists, 1976) Vintage original poster concept art accomplished in pencil and gouache on 15 x 20 in. artist's leaf tipped to backing board. Retaining masking tape in the lower border and top left with handwritten notation. Unsigned. Exhibiting age, even toning not affecting the art. In vintage very good condition. **\$400 - \$600**

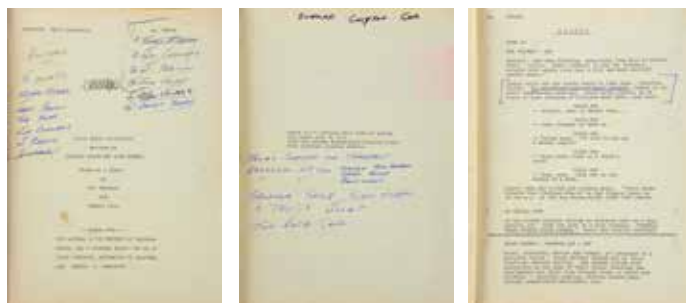


1452. John Wayne's Warner Bros. Studio lot parking sign from his final film, *The Shootist* (1975) Vintage original 13 x 6 in. metal parking placard heisted from the Warner Brother's studio lot during production of *The Shootist*. Features a John Wayne Stagecoach postage stamp affixed to the recto. Exhibits wear and handling, surface marring and scratches to white paint, and two green plastic covered strips of double-sided tape on the verso, still sticky and ready to use for hanging. With signed letter of provenance handwritten directly on the verso of the piece. Overall in vintage very good condition. **\$2,000 - \$3,000**





**1453. Evel Knievel dragster "drag chute" from stunt show appearances.** (ca. 1970s) From the most famous daredevil and stunt rider in history comes this vintage original custom nylon drag chute featuring Knievel's iconic Dixieland stars and bars motif, with heavy duty web strapping and metal carabiner style hook clip. Measures 128 x 128 in. unfurled. Signed on the leather ejector coil cap by Evel's son, daredevil Robbie Knievel III. Exhibiting some light age and wear from use. In very good condition. Accompanied by a LOA from Deist Safety, the company that made the chute for Knievel. **\$5,000 - \$7,000**



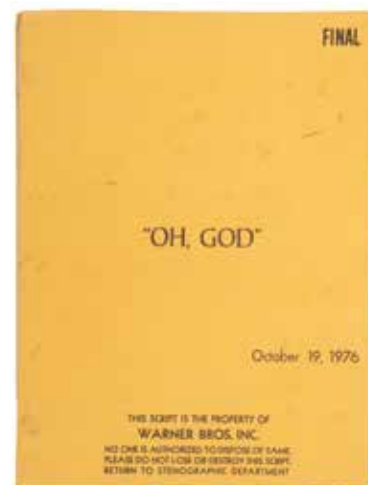
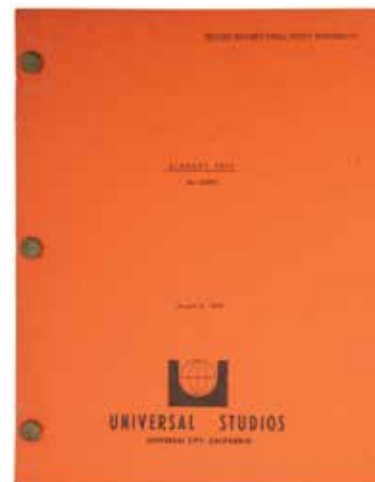
**1454. Legendary stunt man Alan Gibbs' annotated script from *Smokey and the Bandit* (working title "Bandit") with his Stunts Unlimited belt buckle.** (Universal, 1977) Original First Draft Screenplay written by Charles Shyer and Alan Mandel, based on a story by Hal Needham and Robert Levy, 113 pages held by a brown cardboard binder. "Buford T. Justice" (Jackie Gleason) was not so named in this early draft ("Sheriff Clayton" was his original name). In addition, shockingly, the Bandit's car was not the iconic Trans Am. Rather, "a full-blown Shelby Cobra" was the Bandit's ride of choice. In addition to being Burt Reynolds' body double and stunt man on the film, Gibbs was also the second unit director, in charge of shooting the numerous stunts on the film. In the script, Gibbs has bracketed the narrative discussing the action of the cars and trucks for which he was responsible and made corresponding notes. Included with the script is Gibbs' brass "Stunts Unlimited" belt buckle. Gibbs was a legend in the business and founded the fraternal organization the International Stunt Association in 1980. Script exhibits handling from production use with scattered coffee stains and some wear to page edges. **\$1,500 - \$2,500**



**1455. *A Star is Born* Final Draft script.** (Warner Bros., 1976) Vintage original studio bound and bradded 129-page Final Draft script, dated February 17, 1976 on the cover, written by Frank R. Pierson, John Gregory Dunne, and Joan Didion. Exhibiting production handling, wear, age, and soiling. In vintage very good condition. **\$200 - \$300**



**1456. *Airport 1977* Second Revised Final Draft script.** (Universal, 1977) Vintage original studio bound and bradded 135-mint green page Second Revised Final Draft script, dated August 4, 1976 on the cover, written by David Spector and Michael Scheff. Exhibiting production handling, wear, age, and soiling. In vintage very good condition. **\$200 - \$300**



**1457. *Oh, God!* "Final" draft screenplay by Carl Reiner.** (Warner Bros., 1977) Vintage original studio bound and bradded 140-multicolor revision page script "From 1st Draft Screenplay by Larry Gelbart", adapted from the novel by Avery Corman, and dated October 19, 1976. Cover exhibiting age, wear, handling, soiling and edge wear. In vintage good to very good condition. **\$200 - \$300**



my next move.

TONY  
You know, once I thought like  
opening a dance studio ... people  
ask me ... but shit ...  
(trails off then  
a new beat)

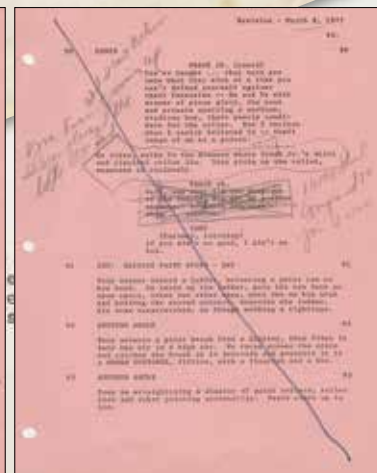
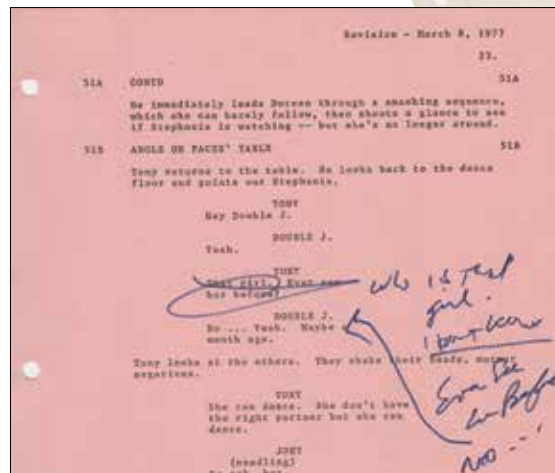
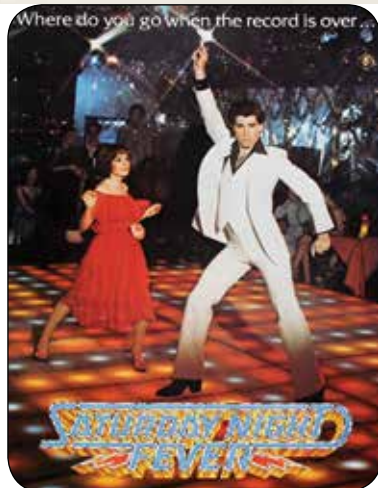
You know how I feel sometime?  
Like I got screwed somehow and  
I'm gonna keep getting screwed  
... unless I do something.  
(pause)

Like all my life it's been hearing  
I'm no good in the family, no good,  
no smarts in school ... nothing  
like you. Not good, not smart,  
not a jock, nothing. Fucking  
nothing! Howdy find out you're  
good at anything ... when all  
you've heard was that?

FRANK JR.  
Kids get shafted different ways.  
Tony. They got ways of telling  
you what you are, what you're  
supposed to be without you even  
knowing they're telling you. And  
you end up just that ... or sometimes  
the opposite ... but never yourself.

Tony digests this.

TONY  
You know, you're gonna end up  
something else ... why can't I?



**1458. John Travolta "Tony Manero" personal annotated shooting script for *Saturday Night Fever* (working title: "Tribal Rites of Saturday Night").** (RSO, 1977) From one of the best films of the 1970s and one that personified the changing culture coming out of the 1960s. The music, the fashion, the pre-aids promiscuity. A return to New York over-groomed bravado in the shadow of more casual hippie culture. This is a vintage original studio 3-ring binder bound 116-multi-color revision page Final Version script written by Norman Wexler from an article and script by Nik Cohn. Dated on the cover February 26, 1977 and with working title, "Tribal Rites of Saturday Night". With "John Travolta" written in pencil on the upper right corner of the title page. The script has been extensively hand marked and annotated, including dialog changes, in pencil and ink by Travolta from the cover page, where he notates shooting days with a corresponding "no Rain" above numbered dates.

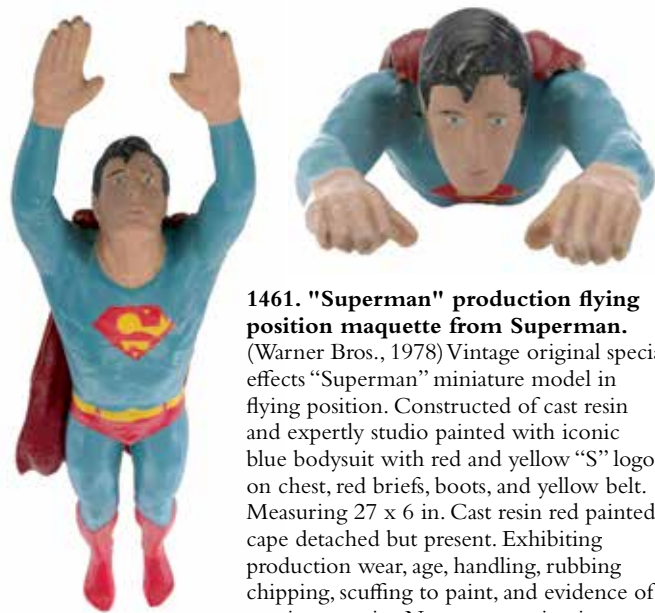
On page-43, there is a major dialog change as Travolta marks the scene when his character "Tony" talks to his brother "Frank, Jr." (Martin Shakar), a disgraced priest. After Frank laments unrealistic expectations on a priest from parents and the church, the action block is outlined in pencil: "He [Tony] rises, walks to the dresser where Frank, Jr.'s shirt and clerical collar lie. Tony picks up the collar, examines it curiously." Next, Frank, Jr.'s line is scratched out in pencil: "Frank Jr. Well, now that I'm the disgrace of the family, I'm not so perfect anymore. So maybe you aren't shit... anymore." Elements of that line are reassigned to Tony and Travolta writes: "What I can't believe is you know growing up I was always the little shit turd... I was shit compared to you I was." And then the printed dialog takes up from the pencil revision: "Tony (faraway, intoning) If you ain't so good, I ain't so bad". On page-99, after his character is beaten up, Travolta revises lines in pencil: "Tony Everything you say gotta be fancy!" Changed to: "Stef. What happened to you" and reassigns the line, "Shaving?" from Stephanie to Tony.

Finally, on page-105, Travolta parses out a particularly challenging line by writing "*Everyone's gotta dump*" and underlines and strikes through words in pencil: "Tony Bump, bump de bump and dump, dump, dump. That's all we do. Go around dump, dumping, dumping our load, dumping on something, dumping on somebody, dumpers in a dump. My pa gets dumped on at work, he dumps on my ma, she runs to church to dump that and the rest she has to dump. The Spics dump on us, we dump on them... dumb dumpers doing dumb dumping, even the humping's dumping most of the time".

The script contains far too many annotations to list in the space provided here. Included in the interior pocket of the script binder is a silk-screened "Saturday Night" parking permit, (3) call sheets, and a personal 2-page handwritten letter from writer/producer Barbara Gallagher to John Travolta, dated April 27, 1977, concerning the recent death of Diana Hyland, Travolta's girlfriend. The script exhibits production wear, age and handling. With coffee stains throughout. In vintage good condition. Worthy of inclusion in the finest collections of cinema. *Provenance:* Given by Travolta to Brooklynite Alex Marchak, Jr., who was a regular at 2001 Odyssey disco and became friendly during production with choreographer Lester Wilson. On the last day of shooting, Travolta handed Marchak his script binder containing his annotated script and accompanying items mentioned above. Comes with signed letter of provenance from Alex Marchak, Jr. who has had possession of the script since the film wrapped. **\$40,000 - \$60,000**



**1459. *Animal House* advance subway poster.** (Universal, 1978) Vintage original 44.75 x 59.25 in. subway poster for the classic National Lampoon college comedy. Folded as issued. Featuring madcap artwork by Rick Meyerwitz. Exhibiting minor wear to original folds. Otherwise, in vintage very good condition. **\$200 - \$300**



**1461. "Superman" production flying position maquette from Superman.** (Warner Bros., 1978) Vintage original special effects "Superman" miniature model in flying position. Constructed of cast resin and expertly studio painted with iconic blue bodysuit with red and yellow "S" logo on chest, red briefs, boots, and yellow belt. Measuring 27 x 6 in. Cast resin red painted cape detached but present. Exhibiting production wear, age, handling, rubbing, chipping, scuffing to paint, and evidence of previous repairs. Now presents in vintage good condition. **\$2,500 - \$3,500**



**1463. *Superman III* Kryptonite crystal.** (Warner Bros., 1978) Vintage original screen-used hero "Kryptonite" prop crystal. This cast green resin "crystal" formation of the crippling mineral Kryptonite is "Superman's" only weakness. Measuring 12 x 6 in., this particular prop can be positively screen-matched to the scene where Superman (Christopher Reeve) is shown cradling the piece in his hands, as a small imperfection on one edge is clearly visible. Exhibiting production handling, age, and remnants of newspaper from previous storage. In vintage very good to fine condition. Provenance: Profiles in History Hollywood Auction 6, June 26th 1999. Lot 309. **\$4,000 - \$6,000**



**1460. Oscar nomination plaque for Best Screenplay to Nancy Dowd, Waldo Salt and Robert C. Jones for *Coming Home*.** (United Artists, 1978) Vintage original Academy of Motion Picture Arts and Sciences award nomination plaque for "Story and Screenplay", given to Nancy Dowd, Waldo Salt, and Robert C. Jones. This official document features an image of an Academy Award on the left side of the page and comes signed by the Academy president and secretary of the time. The 14 x 13 in.



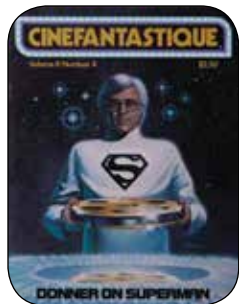
Certificate of Nomination is laminated in a Perma-plaque. Retaining hanging hardware on the verso. Exhibiting dulled surface, light scratching, age and minor wear. In vintage very good condition. **\$600 - \$800**

**1462. Franklin Schaffner personal scrapbook including photographs from *The Boys From Brazil*.** (TCF, 1978)

Vintage 12 x 14.5 in. spiral bound scrapbook with floral printed board covers containing (20+) gelatin silver and color fiber-based and RC photographs ranging in size from 3.5 x 4.5 in. to 8 x 10 in. tipped singly and multiply to construction paper leaves. Featuring behind-the-scenes images from the set of *The Boys From Brazil*, including shots of Schaffner directing and candids of stars Laurence Olivier and Gregory Peck. Also includes a few family photos and informal portraits of Schaffner. Exhibiting toning to scrapbook page extremities and some color photos. In generally very good condition. **\$200 - \$300**







**1464. Cinefantastique cover art of Superman director Richard Donner by Roger Stine.** (1979) Vintage original cover art painting accomplished in acrylic and airbrush on 13.25 x 15.5 in. artist's board of Richard Donner, director of the first Superman film, created for the cover of Cinefantastique magazine Vol. 8, No. 4.. Signed by the artist, "Stine" in the lower right of art. Exhibiting only minor age. In vintage fine to very fine. Accompanied by a vintage issue of the resulting magazine. In very good to fine condition. **\$3,000 - \$5,000**



**1465. Superman: The Movie and Superman III (4) prop newspapers.** (Warner Bros., 1978, 1983) Original (4) prop newspapers. From *Superman: The Movie*: prop *The Metropolis Times* newspaper with headline "Live Warheads Used On Twin Missile Test" and prototype *New York Times* paper with "Blue Bomb Buzzes Metropolis" (same headline and photo were used on film version but printed on *The Metropolis Times*). From *Superman III*: the Italian newspaper *Corriere Della Sera* features Reeve as Superman beside the Leaning Tower of Pisa (which he straightened after his exposure to synthetic Kryptonite!), and *Daily Planet* inside page featuring articles "Corruption in the Caribbean By Lois Lane" and "Smallville Reunion By Clark Kent". All exhibit age and handling; the prototype paper has soiling on the headline. **\$1,000 - \$1,500**



**1466. Henry Cavill "Superman" walking cape from Man of Steel.** (Warner Bros., 2013) Original scarlet microfiber ultra suede cape measuring approx. 70 in. from neck to bottom hem and featuring 2-snaps at the top to affix cape to costume shoulders. Handwritten on interior, "Walking #5 MOS 12 NS". With tapered and tailored top shell to hug actor's shoulders. Discrete pleating at cape fastening points to affect a graduating soft flowing ripple in the body of the cape. Exhibiting minor production wear. In production used fine condition. **\$4,000 - \$6,000**



**1467. Amy Adams "Lois Lane" costume from Man of Steel.** (Warner Bros., 2013) Original (4) piece costume including (1) white button front blouse with short collar, (1) pin-stripe button front vest with 3-faux waist slash pockets, (1) pair of burgundy pin-stripe pants with hook and eye and zipper front closure, and (1) "Metropolis" police issued Press Badge with 1 x 2 in. photo of "Lois Lane" (Amy Adams). Pants retain internal Katayone Adeli maker's label, handwritten, "2", and Warner Bros. bar code sticker. Exhibiting light production wear and handling. In very good to fine condition. **\$600 - \$800**

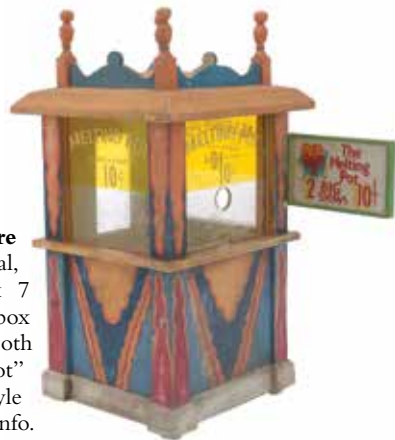


**1468. Alcatraz Penitentiary miniature model used by FBI and in filming of *Escape from Alcatraz*.** (ca. 1950s-1960s) Vintage original precise model miniature of Alcatraz Island high-security Penitentiary measuring a monumental 97 x 17 x 50 in. Constructed of modeler's materials including wood, cardboard, fiberglass, modeler's lichen, soil, multi-media and more. The miniature is meticulously detailed from the tiny windows of each structure to the green brush and vegetation on the hillside to the roiling ocean surrounding the island. Between 1958 - 1963, Richard Waszak was a Federal Bureau of Prisons officer stationed on Alcatraz. With no architectural reference documents available, Waszak used aerial photos and his extensive knowledge of the island to construct this exact architectural scale model. During the notorious escape of Frank Morris and the Anglin brothers, the model on display in the Warden's office was used to aid the FBI and US Marshall Service in their search. In 1979 the model appeared in *Escape from Alcatraz*. In 1980 the model was displayed for the 50th Anniversary of the United States Bureau of Prisons. While The Smithsonian Museum expressed an interest in the model, they had no space for display. The model exhibits minor age. It remains in vintage very good to fine condition. \$25,000 - \$35,000





**1469. 1941 model miniature pier ticket booth.** (Universal, 1979) Vintage original 14 x 7 x 8 in. miniature theater box office with Plexiglas-paned booth windows marked "Melting Pot" and a jutting, colorful flag-style sign with admission and show info. Constructed of wood with finely lathed finials and details. Expertly painted and then studio distressed to appear aged and weather worn. This miniature set piece would have been part of the massive city set models used in the film. In Steven Spielberg's WWII period comedy *1941*, much of the spectacle relies on brilliant miniatures and models. This is an example of the masterful Hollywood model maker's best work. Exhibiting age and wear. In production used very good condition. **\$400 - \$600**



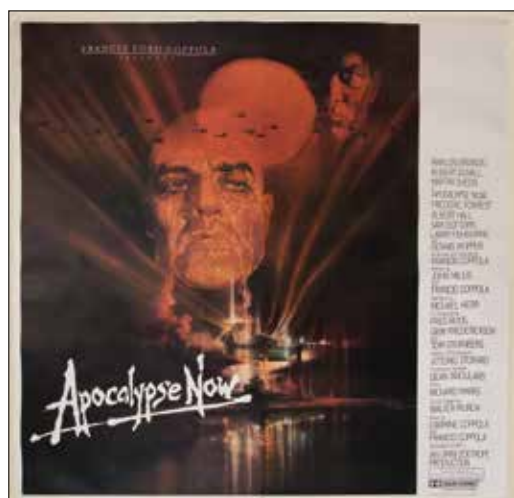
**1472. Apocalypse Now Japanese B0 poster.** (United Artists, 1979) Vintage original 41 x 58 in. Japanese B0 poster for the first release of Coppola's Viet Nam epic. This rare poster, designed by Eiko Ishioka and Kyoko Inui from an illustration by Harou Takino, is widely considered the best for the film. Rolled as issued. Exhibiting minor edge wear. In very good condition. **\$1,000 - \$1,500**



**1470. Apocalypse Now production-made "Air Cavalry Death From Above" playing card initialed by Alex Tavoularis.** (Zoetrope Studios, 1979) Vintage original 2.25 x 3.5 in. prop "Jack of clubs" playing card with lightning bolt through a red and black shield with horse head silhouette design and banner reading, "Death From Above". In the film "Colonel Kilgore" (Robert Duvall) marks enemies' bodies by throwing Death cards with the emblem of his Air Cavalry Regiment. "AT" is handwritten in blue ink in the upper right hand corner of the lightning bolt. In fine condition. **\$300 - \$500**



**1473. All that Jazz stylized illuminating and rotating female bust.** (TCF, 1979) Vintage original ultra-mod light up hollow cast fiberglass bust with silver lamé piping, round mirror embellishments, silver rhinestone earrings and light emitting marbles for eyes. With motorized 3-legged turn-table rotating pedestal. Measuring 20 x 8.5 x 7.5 in. Electronics present and functioning. Exhibiting production wear, paint scuffing and a broken mirror disc. In vintage very good condition. From the collection of first assistant director and associate producer Wolfgang Glattes and comes with an LOA. **\$300 - \$500**



**1471. Apocalypse Now 6-sheet poster.** (United Artists, 1979) Vintage original approx. 81 x 81 in. 6-sheet poster for Coppola's *Heart of Darkness* in Viet Nam masterpiece. Linen-backed with light retouching to some folds. Exhibits some age and fold wear. In vintage very good condition. **\$600 - \$800**



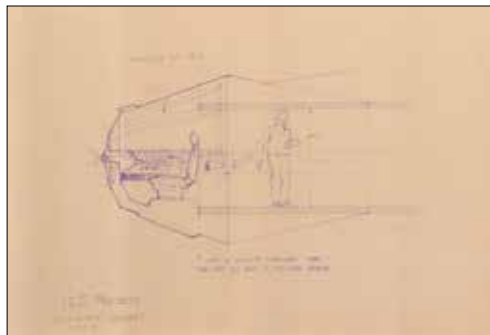
**1474. George Lucas (25) photographs from THX 1138.** (American Zoetrope, 1971) Vintage original (25) gelatin silver approx. 8 x 10 in. photographs for *THX 1138*, the theatrical expansion of George Lucas's USC Film School student film. Includes a shot of a young bearded Lucas directing. Very good to fine condition. **\$200 - \$300**



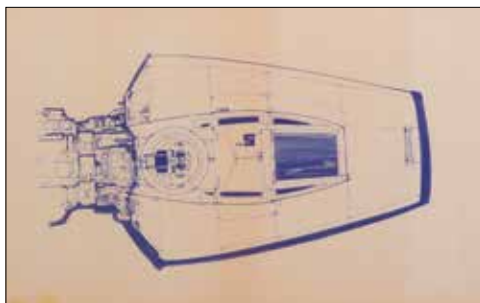
**1475. *Star Wars* original poster concept artwork by Tom Jung.** (TCF, 1977) Vintage original poster concept art accomplished in graphite and white acrylic on 17.25 x 21.5 in. artist's leaf stapled to 19 x 24 in. backing paper, for the now iconic movie poster for the first entry in the blockbuster *Star Wars* franchise. This "Obi-Wan Kenobi"-centric design has hallmarks of the ultimate iconic chosen poster that resulted, but without Kenobi or "Storm Trooper" seen in this version. Exhibiting expected production handling and minor age, toning from previous matting, and tape affixed bottom center with production notes handwritten in black ink. In vintage fine condition. **\$3,000 - \$5,000**



**1476. *Star Wars: Episode IV - A New Hope* Royal Award Ceremony costume.** (TCF, 1977) Vintage original green wool (2) piece costume including (1) jacket with short collar, button front closure, 2-chest flap pockets, 2-hip flap pockets, fabric epaulettes, and large back vent and (1) pair of matching pants with button front closure. Both jacket and pants retain internal M. Berman Ltd. bias labels. Jacket buttons removed for subsequent production. Exhibiting production wear, handling and age. In vintage production used good to very good condition. **\$2,500 - \$3,500**



**1477. *Star Wars* (2) original production blueprints of "Millennium Falcon" cockpit and entry ramp.** (TCF, 1977) Vintage original (2) blueprinted copies of concept art of the Millennium Falcon on 18 x 12 in. artists leaf. Featuring 1-side view of the cockpit with handwritten production notes in addition to, "End of existing production tube - Tube does not exist in full-size mockup", and 1-of a pilot standing on the entry ramp. Exhibiting production wear, handling and age, toning, minor creasing, and pinholes from display. In vintage production used good to very good condition. **\$1,500 - \$2,500**



**1478. *Star Wars* (2) production prints for "Y-Wing Fighters" by Joe Johnston.** (TCF, 1977) Vintage original (2) blue printed copies of concept art of the Y-Wing Fighter on 18 x 12 in. oak tag leaf. Exhibiting production wear, handling, age, toning, and minor creasing. 1 in. edge loss not affecting art to left edge of overhead view illustration, with minor spotting to the top right edge, of the same piece. 1-with artist Joe Johnston printed signature. In vintage production used good to very good condition. **\$1,500 - \$2,500**









**1480. TIE Fighter Pilot Helmet from *Star Wars*.** (TCF, 1977) A vintage original 13 x 11.5 x 20.25 in. TIE fighter pilot helmet from George Lucas' sci-fi classic *Star Wars: A New Hope*. Imperial TIE fighter pilots wore their standard-issue helmets during the film's various dog fights, against the Millennium Falcon after its escape from the Death Star, and in the final battle above the Death Star surface. Designed by John Mollo, with inspiration from the concept art of Ralph McQuarrie, the helmet is a composite of the Imperial Stormtrooper helmet and the Rebel pilot helmet, of which far fewer were made compared to their Stormtrooper counterparts. Two of the TIE pilot helmets were repurposed for use by AT-AT crews in *The Empire Strikes Back*, with the remaining helmets subsequently re-used for the production of *Return of the Jedi*. It is made of black vacuum formed ABS plastic sections for the faceplate, dome and communicator ear pieces, with a single grey vacuum formed lens installed within to fill the eye recesses. Instead of the face plate 'tusks' used on the Stormtroopers, 2-holes are present for the insertion of plastic tubing – used to connect the helmet to the chest pack – while two holes are present in the forehead for the addition of detailing in the recesses of the crown. Black and silver Imperial 'cog' decals are applied on the crown of the helmet. Rubber trim is present at the helmet's neck opening, with a foam block for comfort within. The helmet is labeled '28 DC' internally. Well-used, this rare piece displays some wear from production use and subsequent handling over the past 40 years. The helmet remains in very good condition. **\$200,000 - \$300,000**







**1481. *Star Wars: Episode IV - A New Hope* (2) miniature pieces of "Death Star" surface.** (TCF, 1977) Vintage original (2) model miniature pieces of the surface of the sinister "Death Star", consisting of a cast resin shell filled with rigid polyfoam, sprayed primer gray then detailed in painted shades of gray with (1) piece measuring approx. 11.65 x 11.65 x 2.5 in., and (1) measuring approx. 6.5 x 5.5 x 1.65 in. Expertly studio painted and distressed to appear as a segment of the outer hull of a spacecraft. Pieces procured from the brother of visual effects staffer Rhonda Peck. Smaller piece retains remnants of adhesive on the bottom, from production use or previous display. Exhibiting production handling, wear, and age. In vintage very good to fine condition. **\$1,500 - \$2,500**



**1482. *Star Wars* larger-scale miniature piece of the "Death Star" surface.** (TCF, 1977) Vintage original model miniature piece of the surface of the notorious "Death Star".



Constructed of a cast resin shell filled with rigid polyfoam, sprayed primer gray then detailed in painted varying shades of gray. Expertly studio painted and distressed to appear as the outer hull of a spacecraft. This Death Star piece was used in the closer "low altitude" shots of the ship's surface as the camera zooms along the caverns of the hull. The piece was procured from the brother of visual effects staffer Rhonda Peck. Exhibiting production handling, wear, even toning and age. Some chipping to edges. In vintage very good condition. **\$3,000 - \$5,000**



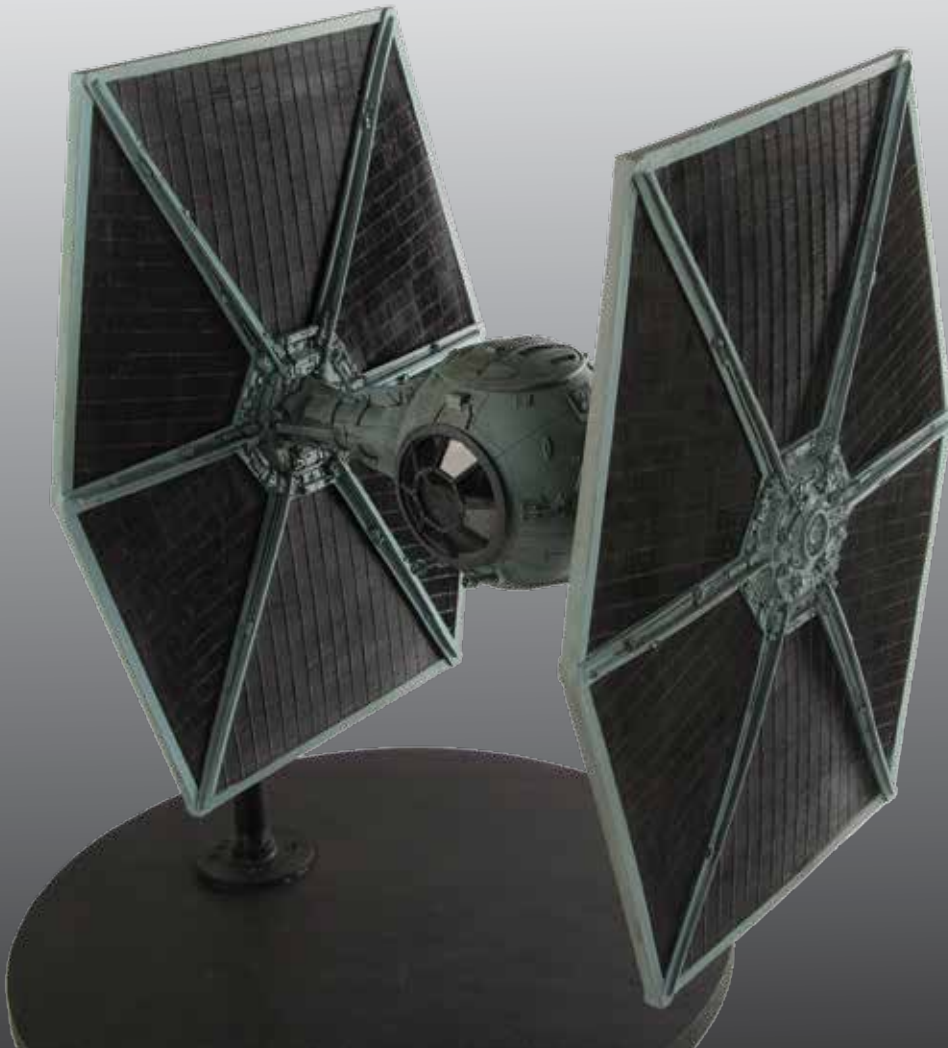
**1483. *Star Wars* ephemera and swag from cast, crew and film critics screening in 1977.** (TCF, 1977) Collection of vintage original (5+) *Star Wars* ephemera including (1) 8-page souvenir program featuring character and actor breakdowns and production images, (1) blue and white embroidered 3 x 2 in. patch from a baseball cap, (1) blue and white 2.5 in. "May the Force Be With You" metal pin badge, (1) 9 x 2.25 in. envelope remnants with official *Star Wars* return address logo and *Star Wars* Corporation address on the verso, (1) 8.5 x 11 in. folded program with cast and crew credits inside and on the verso, and (1) 11 x 16 in. 6-page issue of *Focus on Fox*, Volume 2, Number 6, June 1977 featuring cover and centerfold articles about *Star Wars*. Pieces procured from the brother of visual effects staffer Rhonda Peck. Exhibiting age, wear and handling. Patch exhibits soiling. Overall in vintage very good to fine condition. **\$200 - \$300**



**1484. *Star Wars* promo campaign record for radio spots.** (TCF, 1977) Vintage original 33-1/3 RPM vinyl record of promotional radio spots. Both sides of the recording retain the Twentieth Century-Fox central sticker with company logo and, "Presents 'Star Wars'". With, "Side 1" featuring, "Campaign 'E' Radio Spots All 30 Seconds" #1-#8 and Side 2" featuring, "Campaign 'E' Radio Spots All 30 Seconds" #9-#15. Housed in its original paper sleeve and accompanied by the original manila transmittal envelope. In vintage very fine condition. **\$200 - \$300**



**1485. *Star Wars* Apogee archive of (26) reference materials and ephemera including vintage slides of filming miniatures and "Death Star" trench sequences.** (TCF, 1977) Collection of vintage original (26) production ephemera including (9) color slides documenting model miniatures, alien heads and more, (10) color production photos measuring approx. 8 x 10 in. to 12 x 10 in. of model miniatures and behind the scenes images with FX creators, (2) vintage 8-page souvenir programs featuring character and actor breakdowns and production images, and (5) copies of spacecraft schematics measuring 17 x 11 in. Slides are vintage, while some prints may be more contemporary. All items were a part of the Apogee archives. Slides and programs exhibit expected age and handling with programs exhibiting water damage. Overall in vintage good to very good condition. **\$300 - \$500**



**1486. X-Wing Fighter and TIE Fighter miniatures crafted from the original molds and built by Grant McCune who created the original miniatures for *Star Wars*. (TCF, 1977)**

These model miniatures come directly from the collection of Grant McCune, Chief Model Maker on the Miniature and Optical Effects Unit on *Star Wars*, who won, with his team, an Academy Award for Best Visual Effects on the film. Measuring 22 in. long x 18 in. wide, the X-Wing is constructed of resin, polystyrene and brass, painted to detail with red accents and intentional battle distress. The X-Wing is accompanied by its worthy adversary in the form of a Galactic Empire TIE Fighter with its iconic ball cockpit and side solar panels. Measuring 14 x 14 x 17 in. Both miniatures are expertly finished and detailed in the best tradition of Hollywood modelmaking. Following *Star Wars*, McCune's shop built this X-Wing and TIE Fighter and housed the pairing in a custom acrylic display with fiber optics star field background for exhibit in the waiting room of McCune Design (formerly Apogee, Inc., the visual effects company formed by John Dykstra, Grant McCune and other former ILM employees). Comes with both display case as well as separate display stands. Portside cannon is loose on TIE Fighter; otherwise, both remain in fine condition. Iconic *Star Wars* miniatures direct from the collection of its Chief Model Maker. *Provenance:* The collection of Grant McCune. **\$40,000 - \$60,000**





**Arguably the most significant visual effects camera in history: Industrial Light & Magic's "Empireflex" high-speed camera – designed and built by Richard Edlund and the ILM team which won the prestigious Academy Scientific and Technical Award in 1982.**

**This camera captured the magic of *The Empire Strikes Back*, *Raiders of the Lost Ark*, *E.T.*, *Back to the Future*, and countless other celebrated films.**

**1487. Legendary "Empireflex" High-Speed Camera designed and built by Industrial Light & Magic.** The original *Star Wars* film relied on VistaVision high speed cameras built in the 1950s (first used for the cutting edge "Parting of the Red Sea" and other visual effects sequences in *The Ten Commandments*). VistaVision shot traditional 35mm film *sideways*, providing a larger negative area that facilitated visual effects work with optical compositing. After *Star Wars*, ILM needed to upgrade their camera equipment. In 1979, Richard Edlund (who had won an Academy Award for Best Effects) and his talented team including machinist Gene Whiteman, design engineer Mark West and electronics wizard Jerry Jeffress, were tasked to design and create the world's first *reflexed* VistaVision cameras (allowing the cinematographer to view the image that will be seen through the lens instead of the old-tech viewfinder). Only two Empireflex cameras were built: the sound-speed, which could shoot up to 36fps (frames per second), and the high-speed, which has the capability of shooting at *variable speeds*: single-frame for stop motion animation work, standard 24fps for sound speed work, and high-speed, up to 72fps, which was used for the extensive work with miniature effects in the *Star Wars* films. This high-speed "Empireflex" features a Mitchell high-speed movement that was modified by ILM's Jim Beaumonte. It has a modified Arriflex 400-ft. magazine with label marked "High Speed Empire" and a built-in motor at the base of the body. To deal with the speed of the movement, the mirror and shutter are gear-driven (the sound-speed is belt-driven). The lens is an ILM-modified Nikon unit. To make the camera durable, lightproof and lightweight, the ILM team designed and built a carbon fiber housing with a sleek profile. Included with the camera is the original ILM camera control box, designed and built in-house to operate the camera and perform specialized functions (control box currently non-operational). Camera is operational, having been well maintained over the years, and the carbon fiber housing remains in fine condition with some expected scuffing from production use. Camera measures 19 in. x 15.5 in. x 10.5 in.; control unit is 15.5 in. x 18 in. x 6.5 in. Each comes with a durable Pelican case for transport.

In addition to its use in *The Empire Strikes Back*, and later, *Return of the Jedi*, this camera was used in filming *Raiders of the Lost Ark*, *Indiana Jones and the Temple of Doom*, and *The Last Crusade*, the *Back to the Future* trilogy, *E.T. the Extra-Terrestrial*, *Poltergeist*, *Ghostbusters II*, and other countless effects-laden films shot by ILM spanning a period of over 20 years. This camera was responsible for capturing some of the most riveting images in cinema history, dazzling the imagination of audiences worldwide. The sound-speed Empireflex is now in the collection of the Academy of Motion Picture Arts and Sciences. This high-speed is the only other Empireflex camera in existence. Comes with a signed letter of provenance from multi-Academy Award-winning special effects cinematographer Richard Edlund, ASC, VES. **\$120,000 - \$150,000**







**1488. *Star Wars: Episode IV - A New Hope* original Spanish opening title art and star credit title.** (TCF, 1977) Vintage original set of (2) title cards accomplished in gouache on approx. 14 x 11 in. black artists' board, 1-with "La Guerra de las" paste up elements above "Galaxias". Exhibiting minor production handling. In vintage production used very good to very fine condition. **\$300 - \$500**

**1489. ILM 35mm "downshooter" used in *Raiders of the Lost Ark*, *Empire Strikes Back* and scores of others to create effects animation elements.** (ca. 1980s) Vintage original camera component for animation effects, measuring 5.75 x 5.25 x 3 in., composed of steel, mirror, and lens optics. Retooled for ultra steadiness for perfect film movement when outfitted in a Bell and Howell body, which was then mounted on an animation stand shooter rig. Used to create animated FX like lightning or glow elements for composite on shots like E.T.'s glowing finger, lightning bolts from the Emperor's fingers as he is trying to kill Luke Skywalker before Darth Vader intervenes, and in *Raiders of the Lost Ark* when the ark is opened and spirits released. Used on shoots for laser blasts, light sabers and a variety of 2D animation elements in composite into shots. Exhibits production wear and handling. In production used vintage very good condition. **\$1,000 - \$1,500**



**1491. *Star Wars: Episode VI - The Return of the Jedi* "Blue Harvest" crew t-shirt.** (TCF, 1983) Vintage original navy blue t-shirt with white silkscreen, "Blue Harvest, Horror Beyond Imagination". Given to cast and crew members on the momentous production. Exhibits heavy use with two small stitched repaired areas on back. In vintage fair to good. **\$300 - \$500**



**1490. *Star Wars: The Empire Strikes Back* rare vintage 1979 "Vader in Flames" crew t-shirt.** (TCF, 1980) Vintage original t-shirt featuring the "Vader in Flames" logo by legendary illustrator/designer Ralph McQuarrie, this vintage film crew t-shirt was only made for cast and crew. It features interior "Robinsons" brand tag and is size large (42-44). Obtained from Star Wars producer Gary Kurtz in 1983. Never worn or washed. In very fine condition. **\$300 - \$500**



**1492. *Star Wars: The Empire Strikes Back* Bespin concept painting with overlay of "Slave I" by Harrison Ellenshaw.** (TCF, 1980) Vintage original (1) production concept painting accomplished in acrylic on 12 x 7.5 in. artists' board with acetate overlay sketch accomplished in blue and red ink depicting the iconic scene when "Boba Fett's" (Jeremy Bulloch's) ship, the "Slave I" is docked on a platform on Bespin when "Han Solo" (Harrison Ford's) is captured. Signed by the artist in blue ink, "Harrison Ellenshaw" at lower right of acrylic painting. Exhibiting light handling and board exhibits pinholes from production display. In vintage very good to fine condition. **\$800 - \$1,200**





**1493. Pair of Anthony Daniels “C-3PO” hands used in *Star Wars: Episode VI – Return of the Jedi* donated in display case by George Lucas for his daughter’s school charity.** (TCF, 1983) Signature gold hands belonging to protocol droid “C-3PO” – a principal robot character in the *Star Wars* universe. Constructed of polyurethane with metalized gold finish and machined metal “greeblies” affixed on the back of the hands, metal cuffs around each digit and snap closure beneath each wrist. These C-3PO hands were donated by George Lucas in the spring of 1985-86 to the charity auction of Mount Tamalpais School in Mill Valley, California, where his daughter was attending. Lucas presented them tastefully mounted in the included display case with black Lucite base created at Industrial Light & Magic. In fine condition. Comes with a signed LOA from the consignor who bought the hands at the charity event in the mid-80s. A fantastic artifact from the original, beloved *Star Wars* trilogy with impeccable provenance. **\$40,000 - \$60,000**





**1494. Imperial Royal Guard production made helmet from *Star Wars: Episode VI - Return of the Jedi*.** (TCF, 1983) When the dark Emperor Palpatine arrives to confer with Darth Vader on timely topics such as Death Star II completion, and patience concerning the Luke Skywalker “problem,” he spares no expense in ceremony with his cordon of crimson-clad Imperial Royal Guards, mysteriously obscured inside highly stylized and streamlined helmets such as this beautiful production-made example, consigned directly from Pete Ronzani, who headed the team that produced helmets and armor at Industrial Light & Magic. This helmet was created during the production, then painted and finished by Ronzani following the making of the film. At first glance, a perfectly smooth, seamless vacuum-form construction is actually accomplished with two halves joined all around at a seam on the interior, then filled, polished, and gloss-painted deep crimson for a perfect finish. The visor slit is filled with red acetate to complete the ominous effect. Measures 19 x 15 x 13.5 in., and sits comfortably on shoulders without padding, as designed. Missing one tiny internal shoulder-strap loop, else very fine. *Provenance:* From the collection of Pete Ronzani. **\$25,000 - \$35,000**



**1495. Imperial Scout Trooper production made helmet from *Star Wars: Episode VI – Return of the Jedi*.** (TCF, 1983) Vintage Scout Trooper helmet constructed of vacuum-formed ABS plastic and assembled primarily from 5-separate sections. The lens is made of grey Perspex and is attached to the inside of the face. The facemask and visor are hinged to the helmet and flip up in the biker's signature style. The piece is finished by decal details that remain primarily intact. Expertly studio distressed with adhesive embellishments and symbols. Interior has foam lining at points for comfort of wearer. Air vents on either side of the face. Handwritten in ink on the inside of the facemask, "Biker #41BH1030". From the collection of Pete Ronzani, who headed the team that produced helmets and armor at Industrial Light & Magic. When Ronzani consigned the helmet to Profiles in History, he stated that he shipped the helmets from ILM with a mirror-like white finish and they were weathered/distressed on location. He was insistent this helmet was sent to the shooting location and he kept it upon return when filming wrapped. Sadly, Mr. Ronzani passed away in August 2018, so the helmet comes with a signed letter of provenance from Charlie Bailey, ILM Model Project Supervisor. This is the first Scout Trooper helmet we have ever encountered. Measures 12 x 10 x 10 in. *Provenance:* From the collection of Pete Ronzani. **\$40,000 – \$60,000**





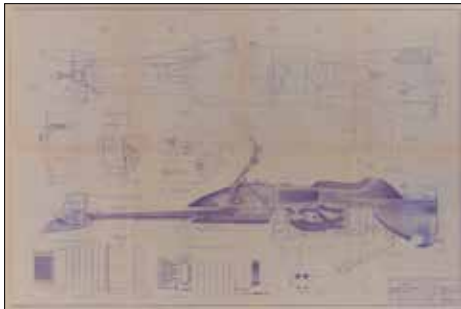
**1496. *Star Wars: The Empire Strikes Back* Photo cut-out of an "AT-AT" used in the Hoth scenes.** (TCF, 1980) Vintage original 6.5 x 9 in. oversize Polaroid photo cutout used as static figure for filming stop-motion background scenes on animation table. Filming of the AT-AT scenes at 24 frames per second resulted in about 5 seconds of film per day, and any shots involving explosions were filmed at high speed using cutouts. From Phil Tippett's personal collection, includes signed COA. Cut by hand, the figure exhibits partial original Polaroid border at bottom, very minor production wear along some edges, and minor surface loss to photographic backing on one of the legs, measuring .25 x .5 in. In vintage very good to fine condition. **\$4,000 - \$6,000**



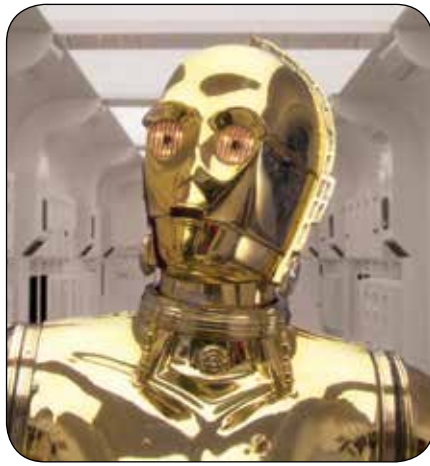
**1498. Harrison Ford "Han Solo" in Carbonite test bust from *Star Wars: Episode V - The Empire Strikes Back*.** (TCF, 1980) Vintage original Carbonite test bust constructed of lightweight vacuum formed plastic to gauge the durability of the ultimate prop and to allow it to hover on wires. Painted in gunmetal gray/silver in post-production. There is no more an iconic image in film than that of "Han Solo" (Harrison Ford) frozen in a block of Carbonite at the cliff-hanger ending of *Star Wars: Episode V - The Empire Strikes Back*. This is a production-made test bust of "Solo's" face frozen in Carbonite. Since the full-body prop had to appear to float via antigravity units embedded in its sides, this 15 x 13 x 5 in. test "Solo" head, incorporates a lifemask of Ford. Exhibiting one visible crack on the flashing of the plastic, not affecting the head or face. Housed in a 16 x 7 x 17 in. plexiglass display case. In vintage very good to fine condition. **\$8,000 - \$12,000**



**1497. *Star Wars: Episode VI - Return of the Jedi* "speeder bike" blueprint and (2) model shop photos of Ackbar's ship.** (TCF, 1983) Vintage original 36 x 24 in. blueprint of the *Star Wars* vehicle "scooter", later renamed "speeder bike", as drawn by M.G. Fuller. Dated "APR 10/82". Notes on the blueprint read "This drawing (?) prepared in haste to construct working model - stop motion". Highly detailed, incredibly rare work. Also includes (2) 14 x 5.5 in. photos of General Ackbar's ship in the model shop. A veteran commander, Ackbar led the defense of his home world, Mon Cala, during the Clone Wars and then masterminded the rebel attack on the second Death Star at the Battle of Endor. Blueprint lightly handled, in vintage fine condition. Photos exhibit minor age and wear, in vintage very good to fine condition. **\$1,000 - \$1,500**



**1499. *Star Wars: Episodes IV-VI (200+) photos and color mini lobby cards.*** (TCF, 1977-83/some printed later) Collection of vintage and later printed gelatin silver and color approx. 8 x 10 in. fiber-based and RC photographs for all three of the original installments of the *Star Wars* franchise. Featuring behind-the-scenes candids, portraits, and scenes with many unusual images. Also includes trading cards and other printed ephemera. In generally very good condition. **\$200 - \$300**



**1500. "C-3PO" helmet made by ILM for promotion of *Star Wars: Episode V: Return of the Jedi*.** (TCF, 1983) Vintage original production made C-3PO helmet created by Industrial Light & Magic (ILM) for promotional appearances for *Return of the Jedi*. Constructed of cast fiberglass and resin components and composed of a 2-part mask with faceplate portion with simple planed humanoid facial features, grilled round eye ports and simple rectangular mouth port. With distinctive finial post at the crest of the crown and 2-side coin dials or bolts. The helmet measures 12 x 9 x 9 in. and is permanently assembled and affixed to a cast resin collar base. No mechanicals or LED lights behind the grill of eyes. Interior uninspected. The iconic exterior of the helmet is expertly studio painted in metallic gold. Exhibiting minor age and wear. In vintage very good to fine condition. Consigned by a former long-term ILM employee.  
**\$12,000 - \$15,000**

**1501. "Yoda" head created in 1986 by ILM creature shop.**

(ca. 1986). Vintage original "Yoda" head or "skin of cast foam latex rubber pulled from *Star Wars* makeup FX wizard Stuart Freeborn's original molds. This is the sort of skin that was affixed over internal animatronic mechanisms, eyes and teeth for animating this beloved character on screen. The head was created by Industrial Light & Magic (ILM) to rebuild the original "Yoda" for George Lucas, but was rejected due to minor bubbles in the face. The ears were cast separately and expertly attached to the head. The piece remains unpainted and without hair applied. The head has been sealed in an 14 x 11 x 10 in. acrylic case filled with nitrogen to slow oxidation. Comes with an LOA from ILM Creature Shop manager (86-87) Charlie Bailey. Exhibits some discoloration. Otherwise, in very good condition.

**\$15,000 - \$20,000**





## TIE Fighter Pilot jumpsuit



**1502. TIE Fighter Pilot jumpsuit and display from *Star Wars: Episode IV – A New Hope*.** (TCF, 1977) The TIE Fighter pilots were an elite class within the military of the Galactic Empire. Vintage original ink black poly/cotton jumpsuit with Imperial crest on the both shoulders, utility pockets, utility vest with straps, and matching hood. For display, the costume is accompanied with TIE Fighter chest armor and helmet, both cast from the original molds made for the 1977 film, screen-accurate leather boots, gloves, and a replica blaster. Exhibiting minor production wear, handling and age with fading of silver on Imperial crest patches. In vintage very good condition. *Provenance:* Profiles in History Hollywood Auction 25, July 28, 2006, Lot 475. \$20,000 - \$30,000



**1503. "Darth Vader" helmet made by ILM for promotion of *Star Wars: Episode VI - Return of the Jedi*.** (TCF, 1983) Vintage original production made Darth Vader helmet created by Industrial Light & Magic (ILM) for promotional appearances for Return of the Jedi. Constructed of cast fiberglass and composed of a faceplate mask portion with triangular open venting and interior screening at mouth and chin, opaque vacuum formed plastic lenses in the eye sockets and turned aluminum "atmospheric sensors" at either side of the mouth. The dome section features the hallmark central fin and flared brow and is adhered to the facemask at the top of the interior crown. The interior is unfinished, with no padding and with cross grills and opaque eye lenses affixed to their ports with electrical tape. The iconic exterior of the helmet is expertly studio painted in gunmetal gray, metallic pewter, and glossy jet-black enamel. Exhibiting some chipping to the central fin of the helmet, minor age and wear. In vintage very good to fine condition. Consigned by a former long-term ILM employee. **\$40,000 - \$60,000**





**1504. *Star Wars: Episode IV - VI* (8) later release 1-sheet posters.** (TCF, 1977-1983/R-90s-00s) Collection of (8) original 27 x 40 in. 1-sheet posters for the Special Edition theatrical releases of all three films form the original trilogy as well as point of purchase posters for the *Star Wars Trilogy* DVD release. All rolled, never folded. Exhibiting light handling. Otherwise in very good condition. **\$200 - \$300**

**1506. "Naboo" digital matte painting proof that hung at ILM.** (TCF, 1999) Original digital matte painting of the planet "Naboo" from the *Star Wars* universe, printed on 23.5 x 59.5 in. masonite. A highly detailed panoramic landscape image of the domed architecture, lush vegetation and endless waterfalls of the fictional world. This piece hung at the offices of Industrial Light & Magic who created this and other wonders for the *Star Wars* franchise. With Lucasfilm Ltd. and Industrial Light & Magic labels on the verso. In fine to very fine condition. **\$800 - \$1,200**



**1507. Samuel L. Jackson "Mace Windu" Jedi cloak from the *Star Wars Prequels*.** (TCF, 1999-2005) Original voluminous open front brown fleece, floor length hooded Jedi cloak with pleated shoulders and hood. This "Mace Windu" signature cloak includes a (1) 3.25 x 1 in. resin "buckle", expertly studio painted to appear as metal. Retaining internal 20th Century Fox bias label. Exhibiting minor production wear. In very good to very fine condition. **\$8,000 - \$12,000**



**1508. *Star Wars: Episode II - Attack of the Clones* (4) ILM maquettes for the statues of the "Four Sages of Dwartii".** (TCF, 2002) Original set of (4) maquettes of "Four Sages of Dwartii", 2-of "Braata" and "Sistros" cast resin, measuring approx. 11.75 x 4 in., and 2-of "Yanjon" and "Faya" metal cold cast resin measuring 9.75 x 2.75 in. "The Four Sages of Dwartii" were a group of contentious philosophers and lawgivers from the early days of the Galactic Republic, who had great influence on its early constitution. Supreme Chancellor Sheev Palpatine kept bronzium statues of the Four Sages in his office and chambers on the planet Coruscant. When Palpatine became Galactic Emperor during the aftermath of the Clone Wars, he moved his base of operations to the former Jedi Temple, which he refashioned as the Imperial Palace, and took the statue of Sistros with him. Supreme Leader Snoke of the First Order wore a gold ring inscribed with glyphs from the Four Sages of Dwartii. Statue of Faya has "I.L.M." handwritten in black ink on the bottom. Ivory colored statues exhibit production wear, handling and age. In very good to very fine condition. **\$2,500 - \$3,500**



Likely the only screen used Stormtrooper helmet signed by Harrison Ford, Carrie Fisher and Mark Hamill with authentication by Lucasfilm!

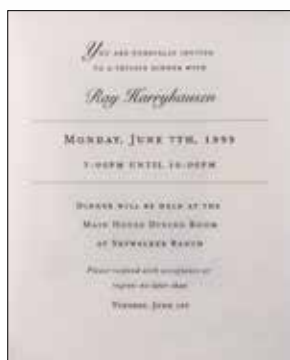


**1509. Stormtrooper screen used helmet signed by the cast from *Star Wars: Episode VII - The Force Awakens* with Lucasfilm LOA.** (Lucasfilm, 2015) his helmet was worn by one of the First Order Stormtroopers in *Star Wars: The Force Awakens* and has been signed by the cast of the film. The helmet was donated to a charity by Lucasfilm and comes with original letter on Lucasfilm stationery from President Kathleen Kennedy, stating: "This letter certifies that the accompanying item and autographs are 100% genuine as certified by Lucasfilm. Summary: This helmet was used in the film *Star Wars: The Force Awakens*, and has been signed by the following people: Harrison Ford (Han Solo), Mark Hamill (Luke Skywalker), Carrie Fisher (General Organa), Daisy Ridley (Rey), John Boyega (Finn), Oscar Isaac (Poe Dameron), Lupita Nyong'o (Maz Kanata), Adam Driver (Kylo Ren), Gwendoline Christie (Captain Phasma), Domhnall Gleeson (General Hux), Anthony Daniels (C-3PO) and Peter Mayhew (Chewbacca). The authenticity of both the helmet and the signatures is guaranteed by Lucasfilm." This helmet exhibits some wear and minor damage from production use. Signatures exhibit minor wear from being passed along to the various signers. *Provenance:* Christie's The Terrence Higgins Trust Online Auction, 8-22 March 2016, Lot 4. **\$80,000 - \$120,000**





**1510. Temuera Morrison "Jango Fett" stunt blaster from *Star Wars: Episode II - Attack of the Clones*.** (TCF, 2002) Original solid cast black, static rubber stunt blaster measuring 15 x 5.5 in. This stunt replica of Morrison's "Jango Fett" Westar-34 blaster, a character and weapon unique to this film, was expertly studio painted with silver paint to appear as expensive Dallorian alloy. Exhibiting expected production wear and handling. In production used very good condition. **\$4,000 - \$6,000**



**1511. Original Skywalker Ranch invitation to a "Private Dinner with Ray Harryhausen" Signed by Harryhausen.** (1999) Original printed 6 x 5 in. invitation consisting of a corrugated black paper cover with twisted cord spine tie binding and housing a printed vellum invitation reading, "You are cordially invited to a private dinner with Ray Harryhausen, Monday, June 7th, 1999, 7:00pm until 10:00 pm, dinner will be held at the main house dining room at Skywalker Ranch. Please respond with acceptance or regrets no later than Tuesday, June 1st". Beneath the vellum sheet is a photograph of Ray Harryhausen animating an articulating stop-motion dinosaur puppet. Signed beneath the photo, "Best wishes, Ray Harryhausen". **\$300 - \$500**



**1512. Christopher Lee "Count Dooku" production made static lightsaber from *Star Wars: Episode II - Attack of the Clones*.** (TCF, 2002) Production made lightsaber measuring 10.25 in. and crafted of resin expertly painted and polished to appear like metal, with stylized 3-in. hook-like protrusion on the "blade" end with rubber grip mid-shaft. This hilt does not feature a threaded rod for fighting sequences and was intended to be a static non-fighting lightsaber. This piece was never completed by the production as evidenced by the lack of red fitment in groove near the butt of the hilt, protruding buttons in small circular recesses, and rubber grip never installed in remaining designated areas. Exhibiting repair to the 3 in. metal tip. A beautiful display piece with acrylic stand. **\$6,000 - \$8,000**



**1513. Samuel L. Jackson "Mace Windu" stunt lightsaber from *Star Wars: Episode II - Attack of the Clones*.** (TCF, 2002) Original cast resin stunt lightsaber hilt measuring 10.5 x 1.5 in. expertly studio painted silver, gold and black. This hilt had a threaded rod protruding from "blade" end of the lightsaber on which the carbon fiber rod was originally attached for the fighting sequences. It was cut off post-production for a more elegant display, and the metal is now flush with the resin end. Exhibiting production wear with some scuffing and chipping to the paint and missing 3 black resin grip ribs (can be easily replicated). In production used very good condition. Comes with acrylic display stand. **\$4,000 - \$6,000**

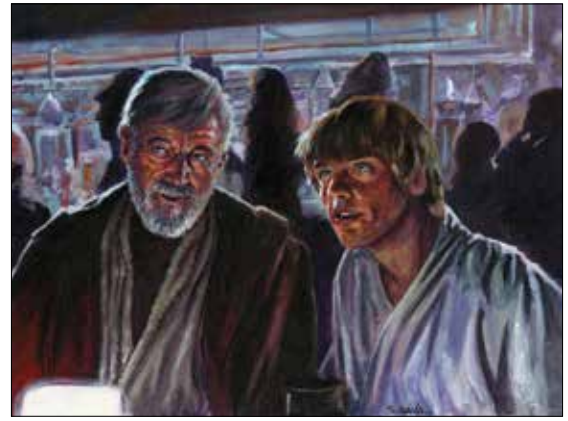
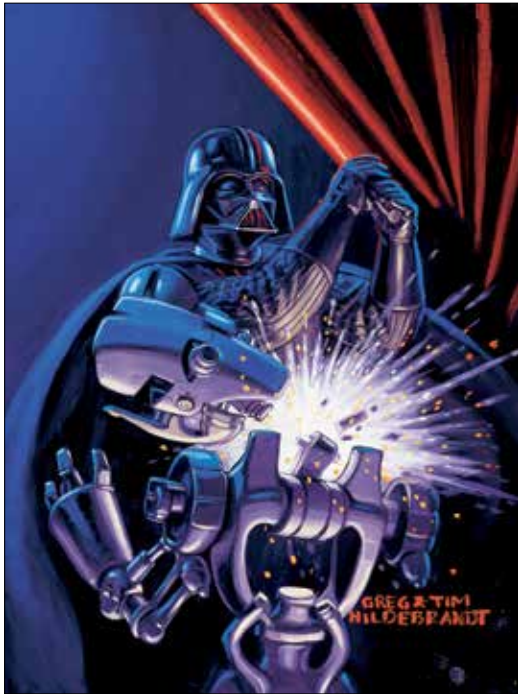


**1514. Brothers Hildebrandt book cover artwork for *The Best of C.L. Moore*. (1976)** Vintage original book cover artwork accomplished in acrylics on 19.5 x 27.5 in. artists' board visible through frame. C. L. Moore was among the first women

to write science fiction and fantasy. Her first stories were printed in pulp magazines of the 1930's, and after appeared in publications like "Weird Tales" and "Astounding Science Fiction" magazine. In 1940 she married fellow Sci-Fi author Henry Kuttner, and from then on, they wrote the majority of their stories together. In 1980, Ballantine Del Rey Books published "The Best of C.L. Moore," a collection of 10 of her short stories. Legendary artist/illustrators brothers Greg and Tim Hildebrandt were commissioned to paint the cover. The painting was inspired by, "No Woman Born", Moore's story of the most beautiful woman in the world, burned in a fire, and having parts of her body replaced with metal. Signed "Hildebrandt" in the lower right. Exhibiting minor age. Unexamined out of frame. In vintage fine condition. **\$5,000 - \$7,000**



**1515. Brothers Hildebrandt "Darth Vader" artwork for "Shadows of the Empire" trading card #12. (Topps, 1996)** Vintage original painting accomplished in acrylics on 15.5 x 20 in. artists' board visible through frame. Created for the *Shadows of the Empire* trading card set produced by Topps in 1996. Each card was printed from a painting done by Greg and Tim Hildebrandt. The imagery of Vader beheading a bot with his lightsaber was featured on card #12 in a set of 100. Signed in the lower right of the art, "Greg & Tim Hildebrandt". Exhibiting minimal wear and handling. In very good condition. **\$4,000 - \$6,000**



**1516. *Star Wars* Alec Guinness "Obi-Wan Kenobi" and Mark Hamill "Luke Skywalker" painting by Scott Sava. (2017)** Original painting accomplished in gouache on 12 by 9 in. artists' board. featuring Obi-Wan and Luke in the Mos Eisley Cantina on Tatooine. Artist Scott Sava adds life and energy to each portrait he paints, saturating the board with colors and textures to set the mood of each of his pieces. Signed by the artist at the lower edge in black gouache, "S.Sava 17". In very fine condition. **\$1,000 - \$1,500**



**1517. Greg Hildebrandt "Darth Maul" red board artwork. (2017)** Vintage original painting accomplished in mixed-media on 33.5 x 23.5 in. red artists' board visible through frame. Painted by Greg Hildebrandt painted on red board to allow the deep crimson of the board to fill out Darth Maul's visage adding yellow eyes to contrast with the red and pierce through the dark shadows of the piece. Signed at left, "Greg Hildebrandt". Unexamined out of frame. In fine condition. **\$1,200 - \$1,500**



**1518. *Star Wars: Episode I - The Phantom Menace* illustration by John Stanisci. (TCF, 1999)** Original illustration accomplished in pencil, white paint, pen and ink on 20.25 x 13.5 in. Marvel comic paper, drawn by John Stanisci, featuring characters Darth Maul, Yoda, Mace Windu, Queen Padme Amidala, and Qui-Gon Jinn. Signed "Stanisci" once lower left and colored over in black, then signed again above in white paint. Exhibiting soiling and smudging from medium, lightly handled. In very good to fine condition. **\$250 - \$350**





**1519. *Star Trek: The Original Series* Pilot script "Where No Man Has Gone Before" from the Desilu Stembbridge armory vault.** (Paramount, 1966-1967) Vintage original studio bound and bradded 71-multicolor page Final Revised Draft script written by Samuel A. Peeples and dated July 8, 1965 on the title page. "Where No Man Has Gone Before" was the second pilot made for *Star Trek*, and it came about because "The Cage," the first pilot, failed to sell the series to the network. The network took an unusual step and requested another pilot for the series. They made it clear to Roddenberry that they wanted a simpler, less erotic action-adventure story and a somewhat different cast. "Where No Man Has Gone Before" was selected by the network to put into production. This story hit the mark, as far as NBC was concerned, because it gave them almost everything they asked for. Once the network viewed the finished episode, they were sold - and *Star Trek: The Original Series* was officially green lit, beginning its historic trek to television. Signed on the cover, "William Shatner" and his character name - "Capt. Kirk" (Shatner signature comes with an LOA from Lightspeed Fine Art, Inc.). Gary Lockwood and Sally Kellerman have signed on the cast page (in 2018 at the Hollywood show- LA Marriott Airport 2018). Exhibiting production wear, handling and age. In production used vintage very good condition. **\$800 - \$1,200**



**1520. *Star Trek: The Original Series* U.S.S. Enterprise Bridge chair from the pilot Episodes: "The Cage" and "Where No Man Has Gone Before".** (Paramount, 1966) Vintage original Enterprise bridge chair consisting of a fiberglass Burke shell chair with black seat cushion added. The chair measures 18.5 in. wide x 17.5 in. deep x 31.75 in. high (seat height is 17.5 in.) The chair shell is crème colored. The black padded vinyl seat measures 16 x 15 in. The chair retains its original four-footed aluminum base. This type of chair was so highly visible on the bridge of the pilot episodes as well as being brought forward and modified for the subsequent series, that their form has become inextricable from the production design. Exhibits age use and minor wear. Seat cushion has been replaced. In vintage very good to fine condition. **\$2,000 - \$3,000**



**1521. *Star Wars: Episode I - The Phantom Menace* illustration by John Stanisci.** (TCF, 1999) Original illustration accomplished in pencil, white paint, pen and ink on 13.5 x 20.25 in. Marvel comic paper, drawn by John Stanisci, featuring characters "Darth Maul", "Yoda", "Obi-Wan Kenobi", "Jar Jar Binks", "Jango Fett", "C3PO", "R2D2", "Mace Windu", "Queen Padme Amidala", and "Qui-Gon Jinn". Signed "Stanisci" lower left in black ink. Exhibiting soiling and smudging from medium, lightly handled. In very good to fine condition. **\$600 - \$800**



**1522. Extremely rare screen used Type-2 Phaser pistol from *Star Trek: The Original Series*.** (Paramount, 1966–1969) The Type-2 Phaser pistol is the most iconic and sought-after hand prop from the original *Star Trek* series – it is also the most difficult to obtain. When *Star Trek* was cancelled, legendary art director Walter M. “Matt” Jefferies gifted this prop Phaser to Paramount Pictures executive production manager Ted Leonard, who was working with Matt on *Love, American Style*. The consignor obtained this prop directly from Leonard’s widow, who has held the piece since 1969. This Phaser is constructed of fiberglass, resin, turned aluminum and acrylic and measures 8.5 in. long x 5.5 in. tall x 2 in. wide. Since this prop is hand made, it exhibits unique characteristics and it screen matches as being worn by Leonard Nimoy as “Spock” in the episode “The Paradise Syndrome.” To many science fiction fans around the world, an *Original Series* Phaser pistol transcends its mere association with an outstanding television series; it represents one of the defining icons of American pop culture. In all our years of business, this is only the *second* fiberglass Type-2 Phaser pistol we have handled and this example has impeccable provenance. *Provenance:* From the collection of Paramount Pictures executive production manager Ted Leonard, who was gifted this Type-2 Phaser pistol by *Star Trek* art director Walter M. “Matt” Jefferies. **\$100,000 - \$150,000**





**1523. William Shatner "Capt. James T. Kirk" 3rd Season Starfleet tunic from *Star Trek: The Original Series*.** (Paramount, 1966-1969) Vintage original bespoke Starfleet Captain's uniform tunic of knit green jersey with black knit collar, gold braid rank trim on cuffs and embroidered iconic gold Starfleet command emblem gold-thread embroidered patch on left chest. With special hidden zipper side closure, fully functional, but missing the fob tab. This iconic "Captain Kirk" tunic was featured on the cover of famed *Star Trek* costume designer William Ware Theiss estate auction held by Butterfield & Butterfield December 12, 1993 and is considered the finest known example extant. Exhibiting minor age and production wear. In vintage very good condition. *Provenance:* From the Estate of William Ware Theiss. **\$60,000 - \$80,000**



**1524. Leonard Nimoy "Spock" prosthetic ears from *Star Trek: The Original Series*.** (Paramount, 1966-1969)

Vintage original pair of cast foam latex prosthetic Vulcan ears. "Spock" is arguably the most famous and beloved alien in pop culture, and his pointed ears are his most distinguishing characteristic. This is a pair of vintage signature ear tips worn by Leonard Nimoy in his role as Spock from Planet Vulcan. Exhibiting residual makeup and deterioration at blending edges from use. In vintage good condition. This set of ear tips was won by the consignor around 1975 in a contest at a *Star Trek* memorabilia store in Teaneck, NJ. **\$1,500 - \$2,500**



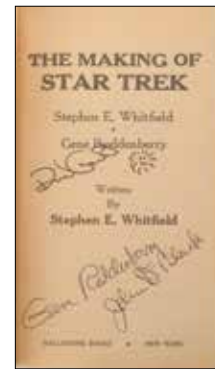
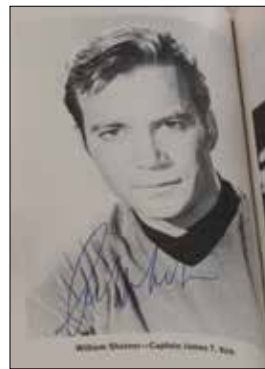
**1527. *Star Trek: The Original Series* set of (6) original U.S.S. Enterprise jewel bridge buttons.** (NBC, 1966-1969)

Collection of (6) multi-color cast resin jewel "buttons" used on the control panels on the bridge of the Enterprise. Ranging from approx. .85 in. to 1.5 x 1.25 x .75 in. The green, gold, and red buttons are highly visible in insert shots when buttons are pushed on the bridge technology in the show. Acquired from special effects artist Jim Rugg. Exhibiting minor production wear and remnants of adhesive on the back. In vintage very good to fine condition. **\$800 - \$1,200**



**1525. *Star Trek: The Original Series* steel sculpture from the Season 1, Episode: "The Menagerie - Part 1".** (Paramount, 1966-1969)

Vintage original one of a kind free-standing welded steel sculpture measuring approximately 47 in. wide x 74 in. tall (including 29 in. tall pedestal). Highly visible in the Season 1, Episode 15: "The Menagerie, Part 1" as Kirk, Spock and Bones beam down on Starbase 11. Sculpted by artist John Reistetter Jr. who created commissioned pieces as well as renting existing pieces to productions like *Star Trek*. This piece has remained in a private collection since its use in the Episode. Exhibiting some patina from outdoor installation (the piece was created for outdoor use). In vintage fine condition. Special shipping arrangements are required as this oversize set piece is located off-site in Connecticut. **\$1,500 - \$2,500**



**1528. *The Making of Star Trek* book signed by creators and cast members including Gene Roddenberry.** (Ballentine, 1968) Vintage original 414-page soft cover book written by Stephen E. Whitfield and Gene Roddenberry. Signed on the inside cover by "D.C. Fontana", on the title page by "David Gerrold", "Gene Roddenberry", and "John DF Black", and in the first photo inserts by "Bill Shatner", "Leonard Nimoy", "George Takei", "Nichelle Nichols", and "Walter Koenig". Acquired from David Gerrold. Exhibiting minor age and handling, with evenly toned pages. In vintage very good to fine condition. **\$800 - \$1,200**

**1526. "Tribble" from *Star Trek: The Original Series* episode "The Trouble With Tribbles".** (NBC, 1966-1969)

Vintage original "Tribble" prop constructed of synthetic brown-grey-black faux fur, stuffed with cotton and measuring 6" x 4" oblong. From David Gerrold's unforgettable original series *Star Trek* episode: "The Trouble with Tribbles". With a spaceship full of these benign furry creatures, it's quickly realized that the cute, purring life forms multiply far too quickly -- and eat incessantly -- leading to problems for the crew of the Enterprise. In vintage fine condition. **\$800 - \$1,200**







**1529. *Genesis II* prop “Stim” weapon.**

(Warner Bros. TV, 1973) Vintage original prop weapon measuring 12 in. long and composed of a clear lucite test tube, fitted with silver and gold accented interior mechanical components, attached to a cylindrical metallic tape-wrapped handle. In Gene Roddenberry's dystopian *Genesis II*, hedonistic mutants control a slave underclass using their “Stim” weapons to give pain or pleasure through hypersonic waves. Exhibiting general production wear. In vintage very good condition. **\$400 - \$600**



**1532. *Star Trek: The Original Series* replica Type-1 and Tricorder made by Mark English.**

(NBC, 1966–1969) Vintage “Tricorder” and “Type 1-Phaser” constructed of resin, metal, wood, vinyl, plastic and faux leather components. Tricorder measures 7.25 x 5.25 x 2 in. and features a flip-top panel with 2 x 1.5 in. view screen and communication components, 1-faux middle panel, 1-larger hinged lower panel, which opens to reveal an empty box, and 1-black and brown faux leather carrying strap. Crafted of wood, the Phaser measures 3.75 x 1.5 x 1.25 in. and is painted black with silver half wheel and sticker details on the top, with a velcro strip affixed to the back. Both exhibit wear, handling, and age. In vintage very good condition. **\$800 - \$1,200**

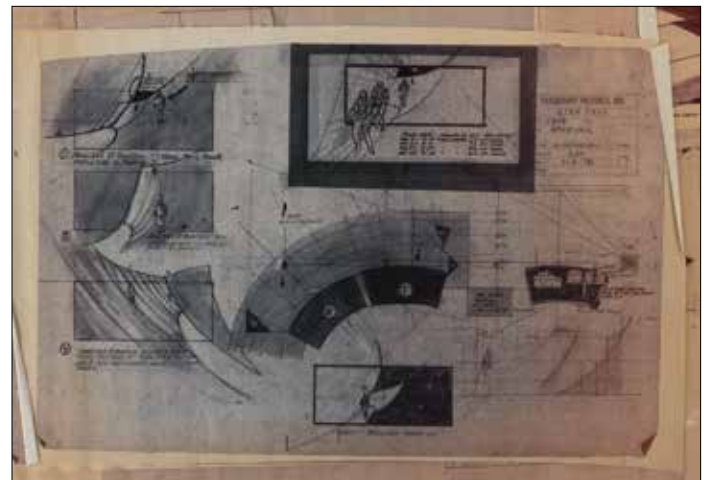
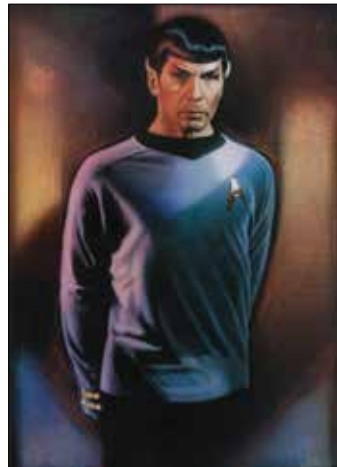
**1530. DeForest Kelley “McCoy” Medical tunic for *Star Trek: Phase II*.**

(Paramount, planned for 1978) Vintage original short sleeve blue stretch nylon sportswear fabric tunic with flat collar and 8 in. left shoulder curved zipper closure. Intended for wear by Kelley as “Dr. McCoy” in *Star Trek: Phase II*, the planned TV series continuation of the *Star Trek* franchise that was ultimately scrapped in favor of a feature film. With iconic gold and black embroidered Starfleet patch affixed to the left chest. In vintage very fine condition. **\$600 - \$800**



**1531. *Star Trek: The Original Series* (2) commercial door panel posters of Captain Kirk and Spock.**

(Paramount, 1976/1991) Vintage commercial posters from the *Star Trek* franchise of William Shatner as “Captain Kirk” and Leonard Nimoy as (Mr. Spock”. Kirk is a door-panel size from 1976, measuring 26 x 72 in. (artist unattributed) and Spock is a 1-sheet size from 1991 by Drew Struzan, measuring 27 x 40 in. Both are rolled (never folded) with minor edge handling, very good to fine condition. **\$200 - \$300**



**1533. *Star Trek: The Motion Picture* (10+) production schematics.**

(Paramount, 1979) Collection of vintage original (10+) copies of production used schematics measuring approx. 30 x 19 in. to 45 x 24 in., with handwritten production notes from various sets including “Wing Walk”, “Voyager Setting”, “Voyager Cutout”, “Crystal Path From Voyager to Enterprise”, and “Spacewalk”. All sheets have been stapled together along left edge, and rolled for storage. Exhibiting production wear, handling and age, with some toning, edge and corner wear, and minor edge and corner tears. In production used vintage good to very good condition. **\$300 - \$500**



**1534. U.S.S. Enterprise matte painting by Matthew Yurich for *Star Trek: The Motion Picture*.** (Paramount, 1979) Vintage original matte painting of the iconic USS Enterprise accomplished in oils on 64 x 28 in. masonite board. Painted by legendary matte painter Matthew Yurich who worked as an artist on such classic films as *Forbidden Planet*, *North by Northwest*, *Ben-Hur*, *Young Frankenstein*, *Blade Runner* and many more. Depicting the instantly recognizable Starship head on with title and call letters on full display. With blacked out portion at the lower lip of the painting left to composite live action footage. Highly visible in the first *Star Trek* feature when "V'Ger" is revealed and the Enterprise crew walks out on the platform of the ship's hull giving audiences a breathtaking, first-ever look at the true scale of the massive ship. Painted with great minute detail down to the tile seams and glinting starlight from the upper main sensor array platform. Exhibiting age, wear and some crazing and marring to the edges of the painting. Retaining studio inventory stickers at upper right. In vintage very good condition. **\$40,000 - \$60,000**







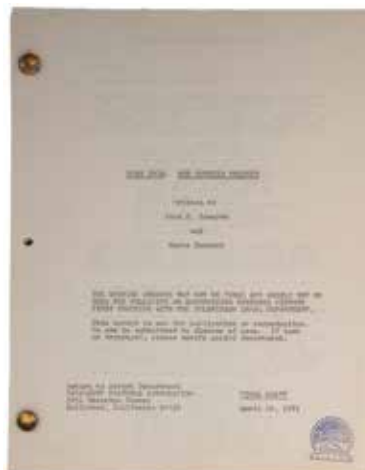
**1535. Leonard Nimoy "Spock" uniform from *Star Trek: The Motion Picture*.** (Paramount, 1979) In the first entry in the Star Trek movie franchise, Leonard Nimoy as "Spock" wears this two-piece costume, consisting of a paneled, long-sleeve jacket with zipper closure in back. Orange and green Starfleet insignia patch sewn onto left chest. Gold ranking braids on sleeve cuffs. A "perscan" medical monitoring device is attached to an integral false belt in the front of the jacket. Such a device is mentioned in Gene Roddenberry's novelization of *The Motion Picture*. Matching gray slacks have zipper fly closure and shoes built into the pant legs. The uniforms were redesigned because the bright colors of the 1960s original series would distract viewers watching the big screen. But the designs proved unpopular and when Harve Bennett took over as producer, he ordered the uniforms redesigned because he did not want "an all-gray crew on an all-gray ship." Both garments exhibit Western Costume labels typewritten with production numbers and "Lenord [sic] Nimoy". In vintage fine condition. **\$12,000 - \$15,000**



**1536. Leonard Nimoy "Spock" costume sketch by Robert Fletcher from *Star Trek: The Motion Picture*.** (Paramount, 1979) Vintage original sketch accomplished in pencil and watercolor on 13 x 20 in. artists' board. Signed by the artist below art. Handwritten on the verso, "Shatner Ivory, Nimoy Orange". Exhibiting minor handling, bumped corners, light soiling and age. In vintage fine condition. **\$800 - \$1,200**



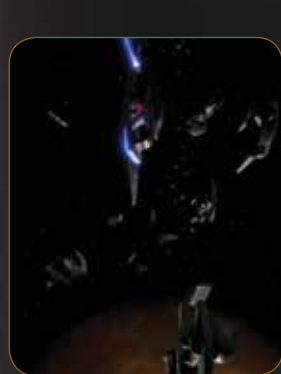
**1537. *Star Trek: The Motion Picture* production used clapperboard.** (Paramount, 1979) Vintage original clapperboard measuring 11 x 8.75 in. The hinged clapstick is present on top with signature black-and-white interleaved diagonal lines. Technical fields and title hand lettered with red and black sticker letters. Below is the chalkboard "slate" used for designating and marking particular scenes and takes. On the back, vestiges of original pen (untested) white production-applied tape are still present with handwritten production notes. Exhibiting production wear and handling. In vintage very good condition. **\$2,000 - \$3,000**



**1538. *Star Trek II: The Wrath of Khan* Final Draft script with working title: "Star Trek: The Genesis Project".** (Paramount, 1982) Vintage original studio bound and bradded 129-page Final Draft script written by Jack B. Sowards and Harve Bennett and dated April 10, 1981 on the cover page. Retaining a blue Paramount Pictures inkstamp on the lower right corner. Exhibiting production handling and age. In vintage very good to fine condition. **\$200 - \$300**



1539. *Star Trek: The Motion Picture* (4) Cibachrome photos of the “U.S.S. Enterprise” at space dock. (Paramount, 1979) Vintage original (4) Cibachrome 20 x 16 in. production prints of the U.S.S. Enterprise. These images were printed onto the highest quality paper available. Due to the high cost of making Cibachrome prints, few were made of each. The photos capture the Enterprise in all of its iconic majesty. Exhibiting very minor handling. In vintage very good to very fine condition. **\$1,000 – \$1,500**



1540. **Ralph McQuarrie designed concept model of the U.S.S. Enterprise for the never-realized *Star Trek* film *Planet of the Titans* – later screen used in *Star Trek: The Next Generation*.** (Paramount, 1976/1990) In September 1976, Paramount green-lighted a *Star Trek* feature film, entitled *Planet of the Titans*, with Ken Adam as production designer and Ralph McQuarrie as production illustrator. At the time of this design, McQuarrie was just finishing his work on *Star Wars*. While this concept of the Enterprise still retains the major design elements of Matt Jefferies’ *Original Series* design, the triangular main hull is certainly reminiscent of McQuarrie’s Star Destroyers. The studio ultimately canceled the feature, but more than a decade later, this model was used as among the ships at “Surplus Depot Z15” in the *TNG* episode “Unification, Part I”. Crafted of wood and plastic with tape and ink accents, the model measures 15 in. long x 8 in. wide. Exhibits prior glue repairs at engine struts with minor shifting of tape and a 1-in. patch of paint loss on the bottom. This model is featured prominently on page 56 of *The Art of Star Trek*, which cites the models subsequent use on *TNG*. A fantastic *Star Trek* artifact with fascinating *Star Wars* crossover via the legendary Ralph McQuarrie. **\$15,000 – \$20,000**





**1541. *Star Trek II: The Wrath of Khan* (200+) behind-the-scenes contact sheets.** (Paramount, 1979) Collection (200+) vintage black-and-white photo contact sheets from the production of *Star Trek II: The Wrath of Khan*. With production stills and behind-the-scenes images of the working set, crew and cast primarily attributed to photographer Bruce Birmelin. The (200+) contact sheets contain an average of 10 to 12 frames each, making this a collection of over 2,000 images. Shots include: William Shatner, Leonard Nimoy, Ricardo Montalban ("Khan"), DeForest Kelley, James Doohan, Walter Koenig, George Takei, Nichelle Nichols, Bibi Besch, Merritt Buttrick, Paul Winfield, Kirstie Alley and many others. Also included are: (1) color contact sheet of cast and crew portraits including an 8 x 10 in. color photo of the "Genesis" device, (2) color slides of the device and (1) black-and-white 8 x 10 in. full cast and crew photo featuring William Shatner holding up a photo of the absent Leonard Nimoy. From the personal archives of *Star Trek II* producer Robert Sallin. In very good condition. **\$800 - \$1,200**



**1542. Leonard Nimoy "Spock" headband from *Star Trek IV: The Voyage Home*.** (Paramount, 1986) Vintage original linen cloth strip measuring 41.5 x 2 in. Spock tore this strip of loose-weave linen cloth from the inside of his Vulcan gown to fashion a headband to disguise his pointed Vulcan ears while time traveling to San Francisco in the 1980s. Mounted on a resin lifecast of Nimoy's head for display. Exhibiting production wear, handling, and age. In production used vintage very good condition. *Provenance:* Christie's, N.Y., 40 Years of Star Trek: The Collection, October 5-7, 2006, Lot 859. Comes with original auction tag. **\$2,000 - \$3,000**

**1544. Michael Dorn "Worf" costume sketch by Durinda Wood with new sash re-design for *Star Trek: The Next Generation*.** (Paramount TV, 1987-1994) Original presentation drawing accomplished in pencil and artists marker on 11 x 17 in. artists' leaf. Signed over affixed Costume Designer's Guild stamp, "Durinda Wood" and by artist David Levey. The sketch was also featured on the cover of "Star Trek: The Next Generation" magazine, volume 7. Exhibiting only minor handling. Accompanied by a copy of the magazine. All in fine to very fine condition. **\$800 - \$1,200**



**1543. *Star Trek IV: The Voyage Home* large foamcore print.** (Paramount, 1986) Original full color glossy 60 x 39.5 in. photograph tipped to foamcore backing. Depicting the entire principle cast of the film clinging to a sinking craft. Exhibiting some soft corners, handling and age. Backing board exhibits some surface tears to the verso not affecting the recto. In very good condition. **\$200 - \$300**



**1545. *Star Trek* collection of (4) advertising standees including "Kirk", "Spock" and "The Enterprise".** (Paramount, 1986) Vintage original *Star Trek* (4) cardboard die-cut advertising standees including (2) *Star Trek V: The Final Frontier* with lifesize 1-Kirk standee and 1-lifesize Spock standee, (1) Star Trek Video Collection Enterprise advertising mobile and (1) Pocket Book Star Trek Center Enterprise "Dangler" mobile. Ranging in size from 57 x 40 in. to 6 ft. 4 in. tall x 3 ft. With Kirk and Spock standees having been assembled and Enterprise mobiles never assembled. In vintage very good to fine condition. **\$200 - \$300**



1546. "Klingon" (3) spear props used in the Klingon courtroom in *Star Trek VI*. (Paramount, 1991) Original set of (3) Klingon prop spears constructed of a copper metal pole painted black, with resin "stone" trident tip painted black with blood red detail. Featuring additional resin bardiche-style claw blade painted black and measuring 10.5 in. long. Entire spear measures 83.5 in. tall. Exhibiting 1-broken tip and production wear. In production used very good condition. **\$600 - \$800**



1547. *Star Trek: The Next Generation* 2nd Season collection of (21) scripts plus Writer's/Director's Guide written by Gene Roddenberry. (Paramount TV, 1987-1994) Collection of (21) original studio bound and bradded scripts from the 2nd Season (missing 1-Episode #142: "Q-Who"). Includes episodes "The Child" written by Maurice Hurley, dated 9/16/88, "Elementary, Dear Data" written by Brian Lane, dated 10/12/88, "A Matter of Honor" written by Burton Armos, dated 12/2/88, "Contagion" written by Steve Gerber and Beth Woods, dated 1/4/89, "The Pen Pals" written by Melinda Snodgrass, dated 2/10/89, "Send in the Clones" written by Melinda Snodgrass, dated 3/15/89, "Shades of Gray" written by Maurice Hurley, dated 5/1/89, and many more. Obtained from costume designer Durinda Wood. Most scripts with her name written in pencil on the top right covers, or a typed sticker with her name affixed. Exhibiting minor production wear, handling and age. In production used very good condition. **\$600 - \$800**



1549. "Male Borg" costume sketch by Durinda Wood for *Star Trek: The Next Generation* Episode: "Q Who." (Paramount TV, 1987-1994) Original presentation drawing accomplished in pencil and artists marker on 8.5 x 14 in. artists' leaf. Signed over affixed Costume Designer's Guild stamp "Durinda Wood", and by artist David Levey. The sketch was featured on the cover of "Star Trek: The Magazine", volume 23, also featured in the books *Star Trek Costume: Five Decades of Fashion From the Final Frontier* and *Star Trek 365: The Next Generation*. Exhibiting only minor handling. Accompanied by a copy of the magazine. All in fine to very fine condition. **\$600 - \$800**



1548. "Female Borg" costume sketch by Durinda Wood for *Star Trek: The Next Generation* Episode, "Q Who." (Paramount TV, 1987-1994) Original presentation drawing accomplished in pencil and artists marker on 8.5 x 14 in. artists' leaf. Signed over affixed Costume Designer's Guild stamp "Durinda Wood", and by artist David Levey. With fabric swatch clipped to the top edge and notations in borders. The sketch was also featured on the cover of *Star Trek: The Magazine*, volume 23. Exhibiting only minor handling. Accompanied by a copy of the magazine. All in fine to very fine condition. **\$400 - \$600**

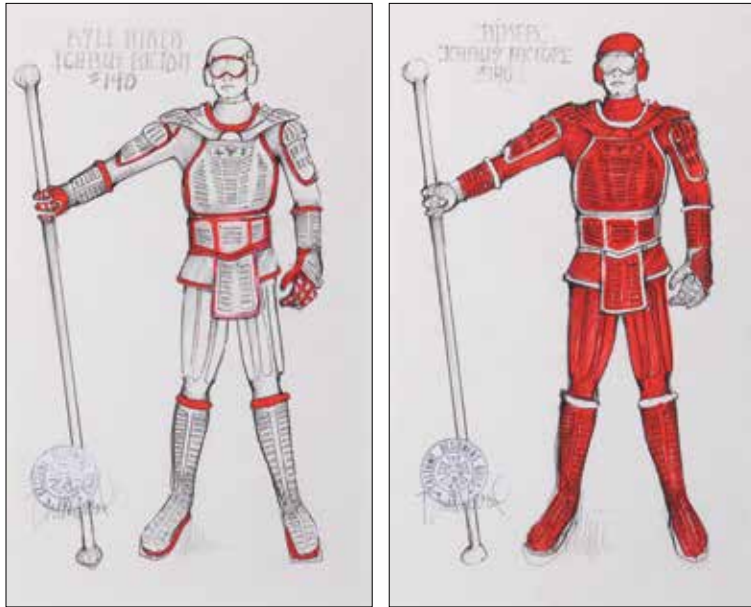


1550. Mick Fleetwood as an "Antedian" working costume sketch by Durinda Wood for *Star Trek: The Next Generation*, Episode: "Manhunt". (Paramount TV, 1987-1994) Original hand embellished photocopy presentation drawing accomplished in pencil and artists marker on 8.5 x 14 in. artists' leaf. Signed over affixed Costume Designer's Guild stamp "Durinda Wood". With fabric swatch pinned to the top edge, notations and detail sketches in blank borders. Featured in *Star Trek: The Next Generation Magazine*, volume 9", and in the book *Star Trek 365: The Next Generation*. Exhibiting only minor handling. In fine to very fine condition. **\$300 - \$500**

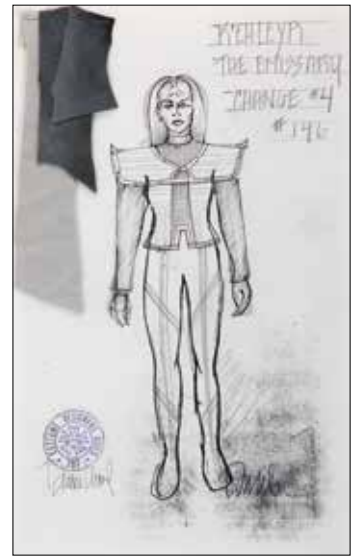




**1551. Majel Barrett "Lwaxana Troi" (3) original working costume sketches by Durinda Wood for *Star Trek: The Next Generation*.** (Paramount TV, 1987-1994) Original (3) hand embellished photocopy presentation drawings accomplished in pencil and artists marker on 8.5 x 14 in. printed leaf. Signed over affixed Costume Designer's Guild stamp "Durinda Wood." With fabric swatches stapled to the top edges and notations in borders. (1) sketch was featured in *Star Trek: The Next Generation Magazine*, Volume 9 & 12, and includes (2) Polaroid photos of Majel Barrett in wardrobe on set. Exhibiting only minor handling. In fine to very fine condition. **\$400 - \$600**



**1552. Jonathan Frakes "William Riker" and Mitchell Ryan "Kyle Riker" (2) working costume sketches by Durinda Wood for *Star Trek: The Next Generation*, Episode: "The Icarus Factor".** (Paramount TV, 1987-1994) Original (2) hand embellished photocopy presentation drawings accomplished in pencil and artists marker on 8.5 x 14 in. printed leaf. Signed over cut and pasted Costume Designer's Guild stamp "Durinda Wood", and by artist David Levey. Sketches were featured in *Star Trek 365: The Next Generation*. Exhibiting only minor handling. In fine to very fine condition. **\$300 - \$500**



**1553. Susie Plakson "K'Ehleyr" (2) working costume sketches by Durinda Wood for *Star Trek: The Next Generation*.** (Paramount TV, 1987-1994) Original (2) presentation drawings accomplished in pencil and artists marker on 8.5 x 14 in. artists' leaf. Signed over affixed Costume Designer's Guild stamp "Durinda Wood". With fabric swatch clipped to the top edges, and notations in borders. (1) sketch was featured in "Star Trek: The Next Generation" magazine, volume 9", and in books *Star Trek: The Next Generation Companion* and *Star Trek 365: The Next Generation*. Exhibiting only minor handling. In fine to very fine condition. **\$300 - \$500**



**1554. Howie Seago "Riva" and variations of "Riva Assistant" (3) costume sketches by Durinda Wood for *Star Trek: The Next Generation*, Episode: "Loud as a Whisper".** (Paramount TV, 1987-1994) Original presentation drawing accomplished in pencil and artists marker on 11 x 17 in. artists' leaf. Signed over affixed Costume Designer's Guild stamp "Durinda Wood" and by artist David Levey. Featured in *Star Trek: The Next Generation Magazine* Volume 7, and books *Star Trek 365: The Next Generation* and *Star Trek: The Next Generation Companion*. Exhibiting only minor handling. In fine to very fine condition. **\$300 - \$500**



**1555. Clyde Kusatsu "Admiral Nakamura" costume sketch by Durinda Wood for *Star Trek: The Next Generation*** (Paramount TV, 1987-1994) Original presentation drawing accomplished in pencil and artists marker on 11 x 17 in. artists' leaf. Signed over affixed Costume Designer's Guild stamp "Durinda Wood" and by artist David Levey. Featured in *Star Trek: The Next Generation Magazine* Volume 7. This was the first design for a Star Trek Admiral. Exhibiting only minor handling. In fine to very fine condition. **\$400 - \$600**



**1557. Type II Boomerang Phaser from *Star Trek: First Contact* and *Insurrection*.** (Paramount, 1996-98) Original type II "Boomerang" Phaser constructed of cast urethane resin, with correct automotive-type paint detailing, green plastic light plate, glue glitter sticker. Fitted with depressible gray-colored firing trigger for realistic screen effect. Exhibiting minor wear and handling from production use. In production used very good condition. Provenance: Profiles in History, Auction 21, Lot 327. **\$800 - \$1,200**



**1558. Red Federation Type 2 Phaser with holster from *Star Trek: The Motion Picture* and *Star Trek 3: The Search for Spock*.** (Paramount, 1979-84) Original prop phaser with holster vacuum-formed plastic, expertly studio painted a copper color with a black textured rubber grip and adorned with an "electronics" graphic decal. Measures 8.5 x 6.25 in. Includes a black with white flecks plastic holster with velcro strip on the side. Originally built for *TMP*, and used again for *TSFS*, as well as the *TNG* Episode: "Yesterday's Enterprise". Subsequently repainted and used in other episodes. Exhibiting production wear, use and age. In production used very good condition. Provenance: Profiles in History, Auction 24, Lot 344. **\$800 - \$1,200**



**1556. Marina Sirtis "Troi" costume sketch by Durinda Wood for *Star Trek: The Next Generation*.** (Paramount TV, 1987-1994) Original presentation drawing accomplished in pencil and artists marker on 11 x 17 in. artists' leaf. Signed over affixed Costume Designer's Guild stamp "Durinda Wood" and by artist David Levey. Featured in *Star Trek: The Next Generation Magazine* Volume 7, and in the books *Star Trek Costume: Five Decades of Fashion From the Final Frontier*, and *Star Trek 365: The Next Generation*. Exhibiting only minor handling. In fine to very fine condition. **\$800 - \$1,200**



**1559. Hero Hirogen phaser pistol from *Star Trek: The Next Generation*, *Star Trek: Voyager*, and *Star Trek: Deep Space Nine*.** (Paramount-TV, 1987-99) Original hero prop Phaser constructed of cast resin and aluminum. Measures 11 in. Expertly studio distressed and painted. This prop has undergone numerous modifications for use as various alien weapons in multiple series episodes, including: "The High Ground" and "Journey's End" from *TNG*, "The Passenger", "Vortex", and "Battle Lines" from *DS9*, and "Tattoo", "Fair Trade", and "The Killing Game, Part 1", from *Voyager*, its most relevant and prominent appearance is as a Hirogen weapon in an ongoing plotline. Repairs have been made to the handle. Exhibiting production wear, handling and age. In production used very good condition. **\$600 - \$800**





**1560. "Borg" phaser from *Star Trek: The Next Generation* used in Episodes: "Descent - Parts I & II".** (Paramount-TV, 1987-94) Original prop Borg Phaser constructed of cast resin and metal components, studio painted silver with strips of velcro on the back for securing. Measures 5 x 2.25 x 1.25 in. Exhibiting light production wear. In very good to fine condition. Originally sold through It's A Wrap for Paramount Pictures and comes with a COA. **\$400 - \$600**



**1562. Whoopi Goldberg "Guinan" costume from *Star Trek: The Next Generation*.** (Paramount-TV, 1987-94)

Original burgundy (4) piece raw silk and synthetic costume including (1) bias hem tunic with  $\frac{3}{4}$  bell sleeves with knobby chenille undersleeves, corded band standing collar, with burgundy ribbon piping at hems and cuffs, with zipper back closure, (1) integral off the shoulder sash accessory, and (1) pair of matching elastic waist pants with ruched and zipper gathered ankles, and (1) planchette shaped stretch knobby chenille fabric cap with supporting armature in the crown. Tunic retains the internal Designed by Durinda Wood bias label. Pants retain the internal fabric costumers label handwritten "Guinan/Whoopi" and the maker's label. Cap retains the internal Designed by Durinda Wood bias label and the costumer's paper tag pinned to the brim. Accompanied by a copy of the designer's costume sketch. In production used fine to very fine condition. **\$4,000 - \$6,000**



**1561. Michael Dorn "Worf" Starfleet tunic from *Star Trek: The Next Generation*.** (Paramount-TV, 1987-1994)

Original engineering tunic constructed of gold and black fabric panels, standing collar with gold cord piping, padded shoulders, elastic waistband and back zipper and snap closure. Lined in black corded sateen and retaining the internal bias label handwritten, "DORN" and the costumer's paper tags pinned to the interior. Worn in Season 7, Episode: 18 "Eye of the Beholder" where Troi shoots Worf with a phaser for cheating on her. Chest features the studio created "blast wound". Exhibiting minor production wear. Includes (1) .4 in. round gold rank pip. In fine condition. Provenance: Christie's *Star Trek* Auction, October 2006. **\$800 - \$1,200**



**1563. Gates McFadden "Dr. Crusher" Medical visor from *Star Trek: The Next Generation*.** (Paramount-TV, 1987-94) Original half skull cap medical visor composed of gray rigid cloth, black felt lining, gray resin rim with gold painted accents, and clear plexiglass eye piece with silver and gold painted detail. Worn in Episode: "Lonely Among Us", the seventh episode of *Star Trek: The Next Generation*, that originally aired on November 2, 1987. Exhibiting production wear, handling and age. Eyepiece exhibits minor chips. In production used very good condition. Provenance: Profiles in History, Auction 74, Lot 1615. **\$400 - \$600**

**1564. *Star Trek: The Next Generation* (4) Borg costume greeblies.** (Paramount-TV, 1987-94) Vintage original collection of (4) cast hard rubber hand-painted multi-color costume greeblies featuring the iconic mechanical components worn by the Borg. 3-pieces feature spiked plastic backing for use with velcro strips, 1-piece has original unpeeled velcro brand strips mated to the plastic spikes. Measures from approx. 2.5 x 1.75 in. to 4.5 x 3 in. Exhibiting minor production use. In vintage very good to fine condition. **\$200 - \$300**



**1567. Borg costume and display from *Star Trek: First Contact*.** (Paramount, 1996) Impressively detailed Borg costume consisting of foam latex armor suit with boots, painted to detail to resemble advanced technology with polyurethane components, hoses and other plastic componentry, including headgear. Features LED lights in the front that were powered by accompanying battery pack (electronics untested). Mounted on a fiberglass mannequin with face painted to resemble the menacing alien cybernetic organisms in the *Star Trek* universe. Latex exhibits expected wear and fragility, especially in the jointed areas. A signature Sci-Fi villain making a perfect display. This lot is located in the state of Georgia and special shipping arrangements will apply. **\$6,000 - \$8,000**



**1565. Original production clapperboard for *Star Trek: Generations*.** (Paramount, 1994) Original clapperboard with hinged wooden clapsticks featuring classic black-and-white interleaved diagonal lines. The plexiglass body measures approx. 11 x 9.4 in. and is etched with "Star Trek" in red and production information fields. Handwritten on applied gaffer tape, "S. Test 3", Scene: "1122", Director: "David Carson", and Date: "6-25-94". In overall fine condition. **\$800 - \$1,200**



**1566. Leonard Nimoy Vulcan "Spock" ear tips from *Star Trek VI: The Undiscovered Country*.** (Paramount, 1991) Mr. Spock is one of the most famous and beloved aliens in all of pop-culture. And his pointed ears are his most distinguishing characteristic. This is a pair of 2 x 2 in. screen-worn foam rubber, prosthetic ear tips applied to Leonard Nimoy for his role as "Spock" in *The Undiscovered Country*. The ear tips show production wear and some expected blending edge deterioration from application. Overall, in good condition. COA forthcoming. **\$1,000 - \$1,500**



**1568. U.S.S. Enterprise 1701-E Isolinear chip from *Star Trek: First Contact*.** (Paramount, 1996) Original isolinear chip prop composed of a 4 x 4 x .15 in. transparent red plexiglass with a silver matrix pattern screened on one side, and copper matrix pattern on the other. Exhibiting light production wear. In very good to fine condition. **\$200 - \$300**





**1569. Patrick Stewart "Capt. Picard" Enterprise-E Bridge Command Chair with both Ops and Conn Consoles from *Star Trek: First Contact*, *Insurrection* and *Nemesis*.** (Paramount, 1996, 1998 & 2002) Padded aircraft-style armchair covered with burgundy imitation leather, and features armrests with simulated control panels designed to accept small LCD display screens. Measures 47 in. x 36 in. x 32 in. Lot includes both Ops and Conn station consoles, with backlit control graphics in Starfleet LCARS format, and features internal fluorescent fixtures, sheet metal and wood construction finished as metallic bronze-pewter. Open space in forward panels allow for installation of LCD computer display screen. Each measures 36 in. x 44 in. x 58 in. Command chair was used by Patrick Stewart as "Jean-Luc Picard" on the bridge of the Enterprise-E. The consoles were used by Brent Spiner as "Data" as well as other actors playing Starfleet officers. Currently wired to illuminate and operational. (2) Non-production 15-in. computer screens are included with the consoles for display; captain's chair is lit in the left arm as well as underneath. This lot is located in the state of Georgia and special shipping arrangements will apply. In production used fine condition with minor scratches. *Provenance:* Christie's, New York, 40 Years of *Star Trek*: The Collection, October 5-7, 2006, Lot 23 (Capt. Chair), Lot 36 & 37 (Ops & Conn Consoles). **\$80,000 - \$120,000**







**1570. *Star Trek: Voyager* hero illuminating Hirogen Tricorder.** (Paramount, 1995-2001) Original alien Tricorder hero illuminating prop constructed of cast resin body sculpted and painted mottled blue to appear bug-like with windows for inset translucent light-emitting panels and graphic elements. Measuring 6.5 x 5 x 1.75 in. and ornamented with metallic silver mesh shapes on the top and a gold metal grill in the front. Depressing a discreet button at the top of the prop causes it to illuminate in rhythmic blinking patterns of amber and red light. Hidden battery hatch on the bottom. Exhibiting minor production wear. In very good to fine condition. Originally sold through It's A Wrap for Paramount Pictures and comes with a COA. **\$1,000 - \$1,500**



**1571. *Star Trek: Voyager* Hirogen phaser pistol.** (Paramount TV, 1987-1999) Original prop Hirogen phaser prop composed of highly detailed black-painted cast resin with iridescent peacock and gold paint. Used throughout the series, the weapon measures approx. 10 inches long. This prop phaser was custom made for the production for use by various actors. Similar models have been modified and converted into alien weapons such as a Hirogen, Takret, Illyrian, and Vulcan weapon. Exhibiting minor production wear and handling. In production used very good to fine condition. Originally sold through It's A Wrap for Paramount Pictures and comes with a COA. **\$600 - \$800**



**1572. *Star Trek: Voyager* Episode: "Endgame" Starfleet PADD prop.** (Paramount, 1995-2001) Original prop PADD (Personal Access Display Device) constructed of cast plastic expertly studio painted black and red and with printed graphic display screen and button elements affixed. The prop measures 4 x 5 in. Visible when used by Starfleet personnel in the series finale "Endgame". Exhibiting production use, scratches to the verso and general handling. In good to very good condition. **\$400 - \$600**



**1573. "Borg" hero illuminating neural transmitter from *Star Trek: First Contact*.** (Paramount, 1996) Original hero neural transmitter prop constructed of clear molded plastic with metal elements of threaded rod, and small gear wheels with brass details. Measures 5 x 2 in. This hero neural transmitter is taken out of the chest of the Borg – formerly Starfleet Ensign Lynch – by Patrick Stewart "Captain Picard" after he guns him down on the holodeck with a tommy gun. Picard removes the CPU and connects it with the Tricorder. The sequential lights still illuminate using the original battery as installed in the production. A key hero prop from the film. Exhibiting production handling and wear. In production used very good condition. **\$600 - \$800**

# STAR TREK



1574. *Star Trek: The Original Series* U.S.S. Enterprise NCC 1701 model from *Star Trek: Deep Space Nine*. (Paramount, 1993-1999) Vintage original large-scale model miniature of the iconic U.S.S. Enterprise NCC 1701. Constructed of cast fiberglass, resin, vacuum formed plastic and carved rigid polyfoam components. Measuring 75 x 74 x 23.5 in. with the familiar primary hull measuring 31 in. round. With opaque white domed Bussard Intake Collector caps and Upper Main Sensor Array Platform dome bubble at the top of hull. Expertly studio painted in industrial gray, silver and white and detailed right down to the ship's name, call numbers, red and yellow stripe badging and tiny windows on the hull. Affixed to a black 25 x 16 x 6 in. metal display stand in the shape of a crescent Starfleet "Delta" or "Arrowhead" insignia. Exhibiting minor age and wear. In very good to fine condition. \$10,000 - \$15,000





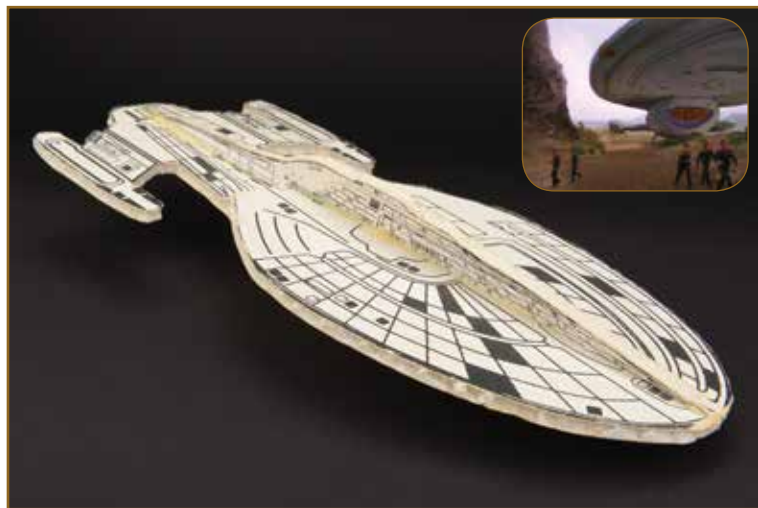
**1575. "Vidiian" costume from *Star Trek: Voyager*.** (Paramount, 1995-2001) Original (4) piece costume including (1) gray quilted tunic, (1) pair of matching pants, (1) heavy rubber utility belt with holster and (1) pair of gray boots. Includes a Vidiian bio-probe of hard rubber and hand-detailed accents. Interior *Voyager* tags handwritten, "Chris Doyle". Worn in the episode, "Deadlock." In production used fine condition. **\$800 - \$1,200**



**1576. "Kazon" costume from *Star Trek: Voyager*.** (Paramount, 1995-2001) Original (4) piece uniquely styled Kazon-Nistrim costume visible on Maje Culluh's ship in the *Voyager* episode, "Maneuvers." Includes (1) faux fur-trimmed sleeveless tunic, (1) pair of pants, (1) wide rubber belt with leather-wrapped metal rings and (1) pair of boots. Interior *Voyager* tags handwritten, "Norman Gibb" and "Irving Lewis". In production used fine condition. **\$800 - \$1,200**



**1577. *Star Trek* "NCC-1701" panel from the Shuttlecraft.** (Paramount, 2009) Original panel from the full-sized Enterprise Shuttlecraft set. Constructed of particle board with filming surface painted metallic pewter to appear as metallic silver and expertly studio distressed, soiled, and with applied red and black transfer letters reading "NCC-1701". The panel measures 69 x 11 x 1 in. and exhibits scrapes, chips, and wear to the face and deep grooved scratches and nail holes on the verso where the panel was removed from the larger set piece. In production used good condition. Originally from Paramount studios. Comes with COA. **\$1,500 - \$2,500**



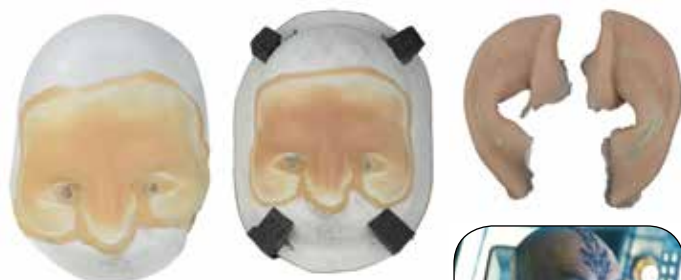
**1578. *Star Trek Voyager* starship foam model.** (Paramount TV, 1995-2001) Original foamcore mock up of the USS Voyager measuring 13.25 x 5.75 in., made by the *Star Trek* Art Department for use by the Visual Effects team to line up shots on location where it would be impractical to bring the full-sized (and very expensive) on-camera model. The foamcore mock up would be positioned in front of the camera as a compositional reference for how the "hero" model would be photographed later in the studio. This would allow the director and cast to get a sense of how the final scene would look. A gray ball would also be photographed as a lighting reference, when photographing the "hero" model for the final shot, sheets of foamcore painted to match the color and texture of the location terrain was placed under the model to more naturally tie it in to the location. This mock up was used in such episodes as "The '37s" and "Basics, Parts 1 & 2", for scenes in which the U.S.S. Voyager has landed on the surface of a planet. There are only two more in existence of different sizes to be used as most practical for each location situation. Exhibiting production wear and handling. In very good condition. **\$800 - \$1,200**



**1579. Hero illuminating Starfleet Phaser Pistol from *Star Trek: Into Darkness*.** (Paramount, 2013) A foreground prop Starfleet Phaser used in the popular *Star Trek* feature film starring Benedict Cumberbatch as arch villain “Khan” being pursued by the intrepid crew of the *USS Enterprise*. Constructed of resin with metalized chrome-like finish measuring 10.5 in. long x 7.5 in. tall x 2.25 in. wide. The prop weapon features an electronic emitter at the front of the device, which is designed to be controlled by a button on the grip, alternating between the red “kill” barrel and silver “stun” barrel. The prop also features an LED light panel on the top of the body that can be set to illuminate green or red via the adjacent scroll wheel. This hero prop was damaged during production and the swivel emitter was glued in place by the prop team to be used as an illuminating static prop. The battery compartment is designed to hold a small rechargeable battery and the battery cover attaches via magnets. Included with a post-production battery and charger to show the illuminating capabilities of this elegant prop. **\$6,000 - \$8,000**



**1580. *Star Trek: Into Darkness* U.S.S. Vengeance Starfleet phaser rifle.** (Paramount, 2013) Original full-length urethane static phaser rifle painted in shades of matte black and shimmering blue. Measures 29.75 x 9.5 x 2.5 in. The crew of the *USS Vengeance* used their advanced phasers when “Captain Kirk” (Chris Pine) and “Khan” (Benedict Cumberbatch) boarded their ship. The item shows some minor scuffs and production wear but remains in good overall condition. **\$1,500 - \$2,500**



**1581. *Star Trek* movie (6) “Romulan” production made facial and ear appliances.** (2009) Original set of (6) cast silicone “Romulan” facial appliances including (2) forehead and nose-bridge appliances affixed to vacuum formed plastic facial forms and retaining blending edges and flashing and (4) prosthetic ear shells with 2-left and 2-right all retaining blending edges. These appliances were made for production but never used and remain supple and unpainted. In very good to fine condition. **\$300 - \$500**



**1582. *Star Trek: Into Darkness* (4) U.S.S. Enterprise operations uniforms.** (Paramount, 2013) Collection of (4) original Starfleet uniforms including (4) long sleeved red spandex tunics size “44”, with red piping around the collar and shoulders with printed optical repeat Starfleet insignia pattern and hidden zippers at the left shoulder, with (4) pairs of grey twill pants with zipper front and hook and eye closure, ribbed fabric diagonally above the knees, and elastic stirrups, 1-size “32”, 2- size “34”, 1-size “36”, and (4) pairs of Puma brand pull-on black leather boots with rubber soles and velcro straps, 3-pairs marked U.S. size “11” and 1-pair marked U.S. size “11.5”. Exhibiting minor production wear. In very good to fine condition. **\$3,000 - \$5,000**







**1583. "Reman" battle suit from *Star Trek: Nemesis*.**

(Paramount, 2002) Original "Reman" 1-piece iridescent battlesuit of PVC coated fabric with quilted padded panels at the shoulders, wrists, back, hips and down legs, standing collar, zipper front closure, and zippers at sleeves and pant cuffs, ornamental gold and iridescent piping. With integral cropped armor vest embellished with vacuum form plastic armor plates, decorative metal ornaments and stitching, and velcro chest closure. Also includes vacuum form plastic holster at right hip, and velcro affixed cast resin buckle at front of pants segment of the costume. Written on interior, "Ryan Black". Exhibiting some peeling to interior PVC coating. In very good to fine condition. **\$1,500 - \$2,500**



**1585. *Star Trek* "Starfleet Security" Hamilton collector's plate artwork by Todd Treadway.**

(1998) Original artwork accomplished in acrylic on 22 x 22 in. artists' board. Created for a *Star Trek* 30th Anniversary Hamilton Collector Plate titled: "Starfleet Security".

Featuring images of *Star Trek* characters "Chekov" (Walter Koenig), "Tasha Yar" (Denise Crosby), "Odo" (René Auberjonois), and "Tuvoc" (Tim Russ). Signed by the artist, "Todd Treadway" in the lower right of art. In fine condition. **\$800 - \$1,200**



**1586. *Star Trek* "Starfleet Navigators" Hamilton collector's plate artwork by Todd Treadway.**

(1998) Original artwork accomplished in acrylic on 22 x 22 in. artists' board. Created for a *Star Trek* 30th Anniversary Hamilton Collector Plate titled: "Starfleet Navigators".

Featuring images of *Star Trek* characters "Sulu" (George Takei), "Data" (Brent Spiner), "Worf" (Michael Dorn) and "Tom Paris" (Robert Duncan McNeill). Signed by the artist, "Todd Treadway" in the lower right of art. In fine condition. **\$800 - \$1,200**



**1584. *Star Trek: The Original Series* commemorative poster signed by (20+) cast members and guest stars including William Shatner and others.** (Paramount TV, 1966-69/2016) Original color 27 x 40 in. poster print featuring artwork by Dusty Abell depicting a panorama of beloved main cast and memorable characters from the franchise-spanning show. The poster has been signed by (20+) TOS Enterprise crewmembers and guest stars including: William Shatner, Nichelle Nichols, George Takei, Walter Koenig, Morgan Woodward, France Nuyen, Barbara Luna, Sherry Jackson, Gary Lockwood, DC Fontana, Lee Meriwether, Bobby Clark, Joan Collins, Michael Dante, Michael Forest, and more. All signatures were obtained in-person at conventions, fan events, and meetings with the signatories. Light handling. In fine condition. **\$600 - \$800**

**1587. *Star Trek* "Second in Command" Hamilton collector's plate artwork by Todd Treadway.**

(1998) Original artwork accomplished in acrylic on 22 x 22 in. artists' board. Created for a *Star Trek* 30th Anniversary Hamilton Collector Plate titled: "Second In Command".

Featuring images of *Star Trek* characters "Spock" (Leonard Nimoy), "Riker" (Jonathan Frakes), "Kira Nerys" (Nana Visitor), and "Chakotay" (Robert Beltran). Signed by the artist, "Todd Treadway" in the lower right of art. In fine condition. **\$1,000 - \$1,200**





**1588. *Star Trek* “The Women of Star Trek” Hamilton collector’s plate artwork by Todd Treadway.** (1998) Original artwork accomplished in acrylic on 22 x 22 in. artists' board. Created for a *Star Trek* 30th Anniversary Hamilton Collector Plate titled: “The Women of Star Trek”. Featuring images of *Star Trek* characters “Uhura” (Nichelle Nichols), “Deanna Troi” (Marina Sirtis), “Jadzia Dax” (Terry Ferrell) and “Kes” (Jennifer Lien). Signed by the artist, “Todd Treadway” in the lower right of art. In fine condition. **\$800 - \$1,200**



**1589. *Alien* early concept artwork of the “Nostromo”.**

(TCE, 1979) Vintage original early concept art accomplished in pencil, pen and ink on 20.5 x 13 in. pale gray artists' leaf. Early concept artwork for Ridley Scott's sci-fi horror film that would become an instant legend, winning as an Academy Award for Visual Effects. Depicting the interior of the spaceship “Nostromo” (titled the “Leviathan” on the artwork, the working title of the spaceship during pre-production), with several rooms identified. Almost a character in its own right, with “Ripley” (Sigourney Weaver) and her crew having to navigate its corridors to evade the xenomorph, the illustration shows a cross-section of its interior, with the elevator at center and the ship's computer, named “Mother” at right. Artwork is dated 10 March 1977 and signed “Scotty”, likely by Elliot Scott, uncredited on the film, but who served as production designer for two *Indiana Jones* films. At lower left is written “1st Rough 'A', LEVIATHAN, Bridge - Computer Room - Projection.” Exhibiting chipping to right edge with some paper loss, otherwise very good condition. From the collection of former 20th Century-Fox executive Peter Beale. Comes with a COA. **\$2,000 - \$3,000**



**1590. *Alien* “facehugger” with articulating air bladders.** (TCE, 1979) Vintage original facehugger prop constructed of cast vinyl with finger portions over posable wire armature, inflatable articulating breathing flaps connected to tubing to inflate flaps giving the appearance of the creature feeding oxygen to its host victim. Highly visible when “Kane” (John Hurt) first encounters the egg nest and is attacked. This prop is attached to his face, breathing, throughout the gestation period before it falls, having accomplished its purpose. While the iconic prop was expertly painted, detailed and finished at time of production, today the surface exhibits oxidation, flaking and discoloring of paint, and some peeling. Acrylic fingernails have been added for display. The prop measures 36 in. from tip of tail to longest limb. Exhibiting production wear, some breaches to skin, cracks to extremities, sensitive repair to areas. Retaining original tubing for inflation of bladders in breathing flaps. A historic object in any state. In vintage fair to good condition. Acquired from Dave Jordan, Propmaster on *Alien*. **\$8,000 - \$12,000**





**1591. *Alien* (3) 20th Century-Fox art prints signed by H. R. Giger.** (TCF, 1979) Collection of (3) screen printed 27 x 38.5 in. blow-ups of iconic concept drawings by H. R. Giger in his signature biomechanical style for the original *Alien*. All edition numbered in pencil at lower left and signed in white at lower right. All retain 20<sup>th</sup> Century-Fox logo on the verso. Exhibiting a 19.5 in. tear running from the right edge through the image of 1-print, repaired with tape to verso. Others exhibit some handling, stress lines, and creasing. In generally good condition. **\$300 - \$500**



**1592. *Aliens* large fiberglass xenomorph egg.** (TCF, 1986) Vintage original background xenomorph egg constructed of hollow cast black fiberglass and measuring approx. 31 x 23 in. Expertly studio painted and finished to appear as an organic alien egg. Used as integral stage dressing to fill the background nest scenes with multiple sinister, large "facehugger" eggs. Exhibiting minor production wear, handling, and age. In production used very good to fine condition. **\$2,000 - \$3,000**



**1593. "Alien Queen" special effects head from *Aliens*.** (TCF, 1986) Original FX model filming miniature Alien Queen head. Constructed of cast hard rubber, resin and vinyl components expertly assembled and studio painted in otherworldly opalescent greens, blues and grays and measuring 25.1 x 11 x 6 in. With 2-internally embedded brass pipes directed toward the mouth portion of the head for expressing stage smoke or theatrical slime in production. The head features the iconic hallmarks of the H. R. Giger-created Alien design, pushed to extremes. The insectoid shield-shaped cranial carapace tapering down to the now familiar biomechanical face with its terrifying deadly grin. Exhibiting some edge chipping, material loss to extreme tips of the carapace, production wear and some damage and material loss to the interior, undetectable from the outside. Comes on a simple 10 x 12 in. wooden plaque base and 11 in. copper pipe display stand. In production used very good to fine condition. **\$15,000 - \$20,000**



**1594. Large “Alien Queen” xenomorph maquette from *Aliens*.** (TCE, 1986) Original ¼-scale maquette constructed of cast resin components with internal metal support armature and assembled as a model for design approval of the Alien Queen before the full-size creature was built. This is the predecessor for the ¼-scale figures later created for the film. The impressive figure is expertly studio painted, detailed and finished and measures 40 x 38 in. affixed to a grated industrial walkway-themed base. Created by the legendary Stan Winston’s FX shop. Exhibiting some age and minor production wear. A few fingers have been professionally repaired. Now presents in fine condition. **\$30,000 - \$50,000**



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The progenitor of the modern female action hero: Ellen Ripley from James Cameron's *Aliens* – arguably the most significant female science fiction character of all time.

**1595. Sigourney Weaver “Ripley” signature screen matching costume ensemble from her Oscar-nominated performance in *Aliens*.** (TCE, 1986) Original bespoke costume including (1) unique brown leather bomber jacket with short peaked collar, pockets and pouches on front and left arm, elastic brown jersey knit cuffs and waist, leather epaulets, zipper front closure and lined in brown satin, (1) dove gray cotton 1-piece jumpsuit with short collar, long sleeves, 2-slash chest pockets, cargo pouches on zippered legs, integral self belt, Velcro fastens at wrists and waist and zipper front closure and (1) pair of futuristic Reebok brand high-top boots (custom made for the film) with Velcro strap closures. All costume elements screen match. The leather jacket can be identified by the placement of the pen loops and the stitching patterns on the epaulets. It's used in multiple scenes on moon LV-426. The jumpsuit has a small intentional tear on the left sleeve which can be seen on screen when Ripley and Hicks (Michael Biehn) leave the air ducts in their search to find Newt (Carrie Henn) and in subsequent scenes. The boots are the exact pair that Ripley is wearing during the climactic battle with the Alien Queen. The right boot retains adhesive residue where the Alien Queen's hand was attached during the sequence while Ripley is holding on for dear life in the Sulaco airlock before the boot slips off sending the Queen into the void of space. The Velcro on the right boot still retains the black production tape that was put in place to facilitate the boot slipping off. The costume is accompanied by an original fiberglass flamethrower (32.25 x 20.25 x 5.5 in.), and original fiberglass pulse rifle (28 x 10 x 2 in.) Both signature weapons are expertly studio painted and finished to appear as heavy, future tech military equipment (shoulder straps are replica added for display). Costume and props exhibit age and wear. All remain in production used good to very good condition. This ensemble is the only known complete Ellen Ripley costume from *Aliens* in existence. Without question, one of the most significant costumes in modern film, regardless of genre. Ripley is often considered one of the most significant female protagonists in all of cinema, and is a prominent figure in popular culture. \$300,000 - \$500,000







**1596. *Aliens* hero M40 HDEP Grenade.** (TCF, 1986) Metal futuristic hand grenade prop of the style detonated by "Vasques" (Jenette Goldstein) and "Gorman" (William Hope) when they sacrifice themselves to save their crewmates. Constructed of machine-tooled aluminum cylinder and measuring 2.4 in. long, with retracting spring detonator button. In production used vintage fine condition. **\$2,000 - \$3,000**



**1598. *Femme Fatales* drawing by David Voigt for the film *Alien: Resurrection*.** (1996) Vintage original cover art painting accomplished in acrylic and airbrush on 15.5 x 19.5 in. artists' board of Sigourney Weaver and the queen xenomorph, created for the cover of *Femme Fatales* magazine Vol. 5, No. 4. Signed by the artist, "D.Voigt" in the lower right in art. Accompanied by a vintage issue of the resulting magazine. Exhibiting only minor age. In vintage fine to very fine. **\$2,000 - \$3,000**



**1599. *One Trick Pony* script written by Paul Simon, working title: "On The Record".** (Warner Bros., 1980) Vintage original studio bound and bradded 127-multicolor revision page script written by Paul Simon and dated 5/30/70. Title page has "On The Record" crossed out with blue ink, and beneath is handwritten, "One Trick Pony, Paul Simon". Few handwritten annotations throughout. Exhibiting production handling, age and wear. In vintage very good condition. **\$200 - \$300**



**1597. *Alien: Resurrection* "Xenomorph" egg.** (TCF, 1997) Vintage original Xenomorph egg constructed of skinned soft polyfoam with resin ooze trailing from crown and down the grooves of the sides and with meticulously hand-applied latex webbing carapace. Expertly studio painted in organic and earthy tones and distressed to appear wet and oozing. Measuring approx. 17 x 10.5 in. The egg is highly visible throughout the nest scenes. Exhibiting minor production wear, handling, and age. In production used very good to fine condition. **\$3,000 - \$5,000**



**1600. Syd Mead signed original artwork "The Party" for the United States Steel Portfolio.** (ca. 1960s) Vintage original futuristic painting accomplished in gouache on 30 x 20 in. artists' board. Depicting a future where people travel by sky pods. Created for a U.S. Steel portfolio project during the time Syd Mead worked for Hansen and Company in Chicago. This was one of many images for the project of which many of the paintings were printed as posters. Signed in the lower left of art, Syd Mead". Exhibiting edge wear, surface loss and adhesive residue from previous mat removal. The central image remains fresh and clean. In overall vintage very good condition. **\$3,000 - \$5,000**

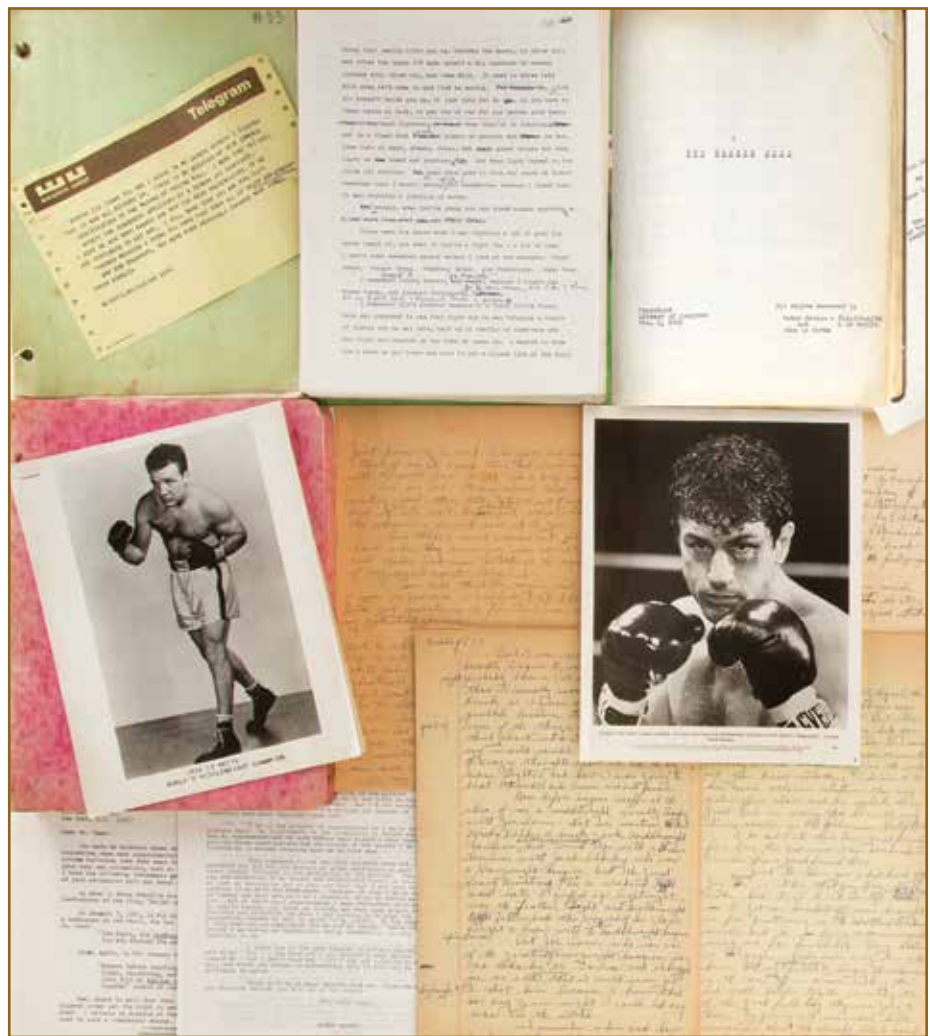




**1601. *The Blues Brothers* model miniature “Blues Mobile” police car.** (Universal, 1980) Vintage original large-scale model miniature black and white police car used in one of the more memorable sequences of the film when “Elwood” (Dan Aykroyd) slams his car in reverse and performs an impossible backflip to evade the Illinois Nazis. Constructed of cast fiberglass body with resin components and some metal embellishment measuring 79 x 27 x 19.5 in. With carved rigid polyfoam, resin-coated tires. The bottom of the car has been meticulously detailed for filming scenes when the model catches air exposing the underside. Back window is intentionally missing due to it being shot out earlier in the film. From the film as famous for its spectacular car chases as it is for its incredible roster of musicians and the characters that put the young John Belushi and Dan Aykroyd on the map. Exhibiting age and production wear. In vintage very good condition. One of the most iconic artifacts one could ever hope to obtain from this classic film. **\$30,000 – \$50,000**







**1602. Raging Bull writer Peter Savage archive of ephemera related to the publication of the Jake LaMotta novel and the film, Raging Bull.** (United Artists, 1980) Vintage original archive of *Raging Bull* production materials and ephemera including (2) manuscripts with 1-typed 341-pages titled, "My Fist The Destroyer" written by Jake LaMotta, The Violent Days of the Former World's Middleweight Champion, as described to Joseph Carter", undated, 1- typed 359-page proofing copy manuscript of the LaMotta autobiography with edits and hand annotations in pen throughout. (5) evolving versions of scripts including 1-photocopy 130-page script titled, "The Raging Bull" (Jake LaMotta), or "The Ice Pick and the Glove" written by F. Peter Petrella, in collaboration with Jake LaMotta, dated Oct. 9, 1963, 1-copy 181-page script marked, "long version" with possible titles: "The "Raging Bull...", "What Profit a Man... (If he were to gain the world and lose his soul)...", "The Ice Pick and the Glove" and "They and the Unwilling Puppet" written by Emmett Clary, based on the book, The Raging Bull, 1-typed 164-page script titled, "The Raging Bull or The Icepick and the Glove", written by Emmett Clary, based on the book, The Raging Bull, 1-typed 262-page script titled, "The Raging Bull", written by Peter Savage and Jake LaMotta, dated Feb. 1, 1965, and 1-Revised 101-page script titled "Raging Bull", writer not credited, dated, 2-1-79. Also includes (10+) tabbed file folders containing book publishing and production related materials including edits to manuscripts, letters dated between 1964 and 1980, and other ephemera. Highlights include: A copy of a letter dated April, 15, 1974, from Peter Savage to Robert De Niro, in part: "Dear Bob: Pursuant to our phone conversation, please find a paperback version of the "RAGING BULL". I sincerely hope that within the framework of this story you discover the elements that will excite you enough to want to portray the role. Bob, I don't want to go into detail as to why the possibility of you, particularly, playing "Jake" especially excites me. It would probably sound like some gushy sales pitch, and I'm sure you get enough of that - suffice it to say that I've seen nearly everything you've done as an actor - including some bits - and I know what you could do with this part.",

A copy of a letter sent from Peter Savage to Martin Scorsese dated July 2, 1975, in part: "Dear Martin: Enclosed please find some of the material you and Bob suggested we submit for your analysis and possible use in formulating your approach to the screenplay. This includes:

1. The 'stickup' of the ASPCA (animal shelter).
2. An example of Jake's recurring seizures of 'impotency' as requested by you at our meeting;
3. Jake's appearance before Senator Kefauver's Committee (televised) investigating boxing, in Washington D.C...."

Savage goes on

"...I hope you don't find this particular segment somewhat confusing, for it segues into the incident at the 'Hooker's' party where it turns out that some half-assed 'button man' had set up Jake for a 'hit'."

Includes a number of correspondence from Savage to De Niro, an offer from Chartoff-Winkler productions for production of *Raging Bull*, a copy of a letter from Irwin Winkler to Savage regarding a publishing plan to release the novel along with the film and and artwork, handwritten correspondence and notes on development of the script, letters to LaMotta, Academy Awards ephemera from the 1981 ceremony (where De Niro took home the "Best Actor" Oscar), a folder of vintage Jake LaMotta fighting memorabilia and ephemera including LaMotta photographs with snipes, a composite character shot for movie role consideration, sheet music to the song "Jake le Champion" for the film, *LaMotta Story*, signed by the lyricist Carlo Nell, a book proposal by Debbie LaMotta (Jake's former wife), which opens with, in part: "The attractive blonde wife of boxing legend Jake LaMotta has revealed that he kept her a prisoner of love through hypnosis", also includes newspaper clippings, programs, congratulatory notes, and more. Exhibiting age and handling. In vintage good to very good condition. An inside intimate look at the life of the complicated LaMotta and the collaboration between some of cinema's greatest artists in the development of a movie that inhabits the top 10 of every "best movies ever made" list in the world. Interested bidders are encouraged to view this lot in person by appointment in our offices. **\$20,000 - \$30,000**

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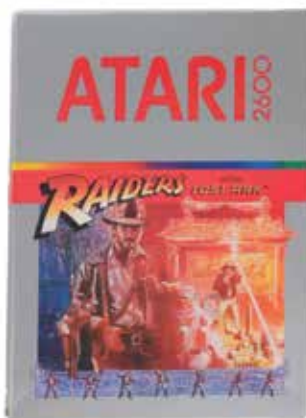
**1603. Robert De Niro "Jake LaMotta" boxing gloves from *Raging Bull* with production shooting script** (United Artists, 1980) Vintage original screen-used Everlast brand brown leather with white leather piping boxing gloves worn by Robert DeNiro in his Oscar award-winning role as "Jake LaMotta", in what is universally considered one of the greatest films in the history of American cinema. Including (1) studio bound and bradded 101-multi-color revision page script, printed "2-1-79" and "M.S." (Martin Scorsese) and "R.D.N." (Robert DeNiro) on the interior title page. From a crewmember of the film. Gloves exhibit theatrical blood remnants and production wear. Script exhibits age, production wear and handling. In vintage very good condition. **\$6,000 - \$8,000**



**1604. Paul Newman personal Bob Sharp Racing jacket.** (ca. 1980s) Newman's personally owned vintage original blue and white nylon racing jacket with short standing collar, zipper front closure, embroidered on the left chest with, "Pioneer Race Team P.L. Newman" on left chest, large applique thunder bolt on right chest, 1-zipper slash pocket and elastic woolen cuffs. Black quilted zip-out lining. The size "Small" Bob Sharp Racing jacket is manufactured by Crown and retains 9-various embroidered sponsor patches, including Datsun, Budweiser, Canon, Pioneer, and Kendall. In vintage fine condition. Originally purchased at a 1982 celebrity charity auction in Oxnard, CA. **\$12,000 - \$15,000**

**END OF  
DAY 3**





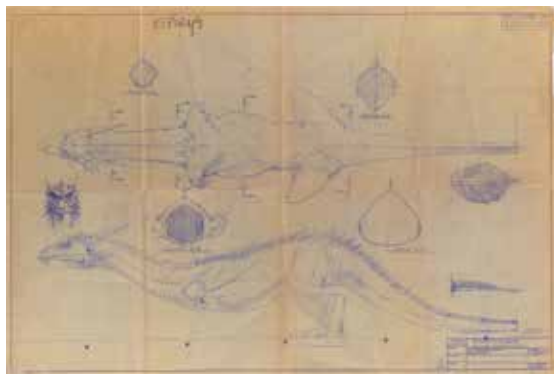
1605. *Raiders of the Lost Ark* final artwork for the cover of 1982 Atari video game cartridge box and related promotion by James Kelly. (1982) Vintage original painting accomplished in acrylic and gouache on 27.5 x 20.5 in. artist's illustration board visible through 33.5 x 40.5 x 2.5 in. mat and frame. Depicting the iconic action hero in his natural element of exotic locales and in the act of death defying deeds. With the glimmering Ark of the Covenant in the background. Signed "J. Kelly" in the mid right of the art. When interviewed about the piece, artist Kelly has said, "This was probably my favorite one. I used a friend, fellow illustrator Robert Hunt, and put him in the costume with the hat, and did the original piece with his likeness. George Lucas and his people took exception to this - 'We really want it to look like our Indiana Jones!' - and so I made it look more like Indiana Jones [Harrison Ford], and they were happy..." Also includes (1) vintage boxed Atari game cartridge with the resulting artwork on the cover, the game is considered one of the most complex, challenging, and best selling games for the console, (1) Atari 10.5 x 16 in. display standee with the resulting artwork, and (1) 7.5 x 4.25 in. Atari advertising flier featuring the artwork. Exhibiting minor age. In fine to very fine condition. \$30,000 - \$50,000



**1606. Pair of Ark Angels from the Ark of the Covenant from *Raiders of the Lost Ark*.** (Paramount, 1981) Vintage original ornamental "Cherubim" figures constructed of cast solid resin with metallized gold plate surface, each measuring 9 x 17 x 6 in., mounted to match their placement on screen used Ark atop a 36.5 x 12.5 x 2 in. tiered wooden display base. In the landmark first entry in the Indiana Jones franchise, Nazi enemies are seeking the title artifact, the Ark of the Covenant, and "Indy" is racing to find it before they can get their sinister hands on it. Legend tells that after the Ten Commandment tablets were smashed by Moses, the pieces were collected in the Ark of the Covenant, a gold-gilded wooden chest constructed according to design given directly to Moses by God, who was said to have spoken with Moses, "from between the two cherubim" ornamenting the Ark's lid. These instantly recognizable cherubim sit perched, facing one another, atop the movie's Ark. The kneeling and bowed figures extend their wings forward, elegant sentries hovering over the ark and defending its contents. While the Ark is central to the entire plot of the adventure, it is also an unforgettable icon in the final climactic scene when the Ark is opened by the Nazis who unleash a hell storm of demon spirits that decimate the entire platoon, while "Indy" and "Marion" (Karen Allen) protect themselves by averting their eyes, in one of the most spectacular scenes of face-melting justice ever committed to film. Beneath the base there is scuffing to the finish with 3-nubs (each with central screw hole showing wear), to mount to the lid of the Ark prop. In vintage very fine condition. **\$30,000 - \$50,000**







**1607. Dragon miniature production blueprint for *Dragonslayer*.** (1980) Vintage original 36 x 24 in. blueprint for the "walking dragon" model drawn by D. Carso, for the cult classic fantasy adventure. Actual scale for go-motion character. Exhibiting age and production handling, with toning, edge wear and tear, folds, creasing, and "GARY'S" written in black ink. In vintage good condition. **\$200 - \$300**



**1609. Wolf Kahler "Col. Dietrich" FX head from *Raiders of the Lost Ark*.** (Paramount, 1981) Vintage original head and shoulders special FX bust of "Colonel Dietrich" created from a modified lifecast of Dietrich actor Wolf Kahler. Constructed of cast foam latex rubber and sculpted with mouth open in a scream for the unforgettable practical effects scene when the Ark of the Covenant is opened and the contents destroy Dietrich and his fellow Nazis. The ultimate FX scene would have involved a skin made from the same molds as this bust, which would have been rigged to implode, as did the character's face in the film. This bust is foam filled for display. Exhibiting signs of age with surface crazing and some deterioration particularly to ears. **\$3,000 - \$5,000**



**1608. *Indiana Jones and the Temple of Doom* scarab beetle banquet prop.** (Paramount, 1984) Vintage original Scarab Beetle prop constructed of hollow cast vinyl body, legs and latex rubber abdomen. With 6-cast vinyl legs tacked to the latex bottom and posable. Finished in earth browns and ambers and measuring 6 x 4 in. Visible along with other beetle props on a serving platter in the scene at the Maharaja's creepy crawly banquet when "Willie" (Kate Capshaw) is asked why she's not eating the beetles and she replies, "I had bug for lunch". Exhibiting broken mandibles, age and production wear. In vintage good condition. **\$400 - \$600**



**1610. Burt Reynolds "J.J. McClure" original U.S. Army Officer's cap from *Cannonball Run II*.** (TCF, 1984) Vintage original U.S. Army Officer's Top Rank brand green fur felt cap constructed of featuring embroidered gold bullion arcs of oak leaves on the visor, green web hatband, and rigid black plastic visor with black felt top. The insignia is a gold-colored Coat of Arms of the United States, which is taken from the obverse of the Great Seal of the United States. Interior lined in gold cloth, with brown leather liner. Retains interior maker's mark, as well as plastic card holder attached to plastic lining, containing paper card with handwritten, "B. Reynolds 'General' CB Run II". Exhibiting production wear, age and handling. In production used very good to fine condition. **\$600 - \$800**



**1611. Arnold Schwarzenegger "Conan" hero short sword from *Conan the Barbarian*.** (Universal, 1982) Vintage original hero short sword and scabbard consisting of a 14.25 in. studio dulled metal blade with 7.75 in. leather wrapped grip with wooden pommel, and a 16 in. brown leather scabbard with faux fur and studio painted resin "claw" details. Highly visible in the unforgettable fight with a gigantic snake during which "Conan" (Arnold Schwarzenegger) thrusts the sword through the chin of the snake, impaling the beast through the skull before using "Sabutai" (Gerry Lopez) sword to lop off its head. Expertly studio distressed. Comes with an LOA from actress Kathleen Quinlan stating that she acquired this sword from Gerry Lopez who played "Subotai" in the film. Exhibiting production wear, handling and age. In production used vintage very good condition. **\$2,000 - \$3,000**





**1612. Cinefantastique drawing by Roger Stine for the film Conan starring Arnold Schwarzenegger.**(1981) Vintage original cover art painting accomplished in acrylic and airbrush on 11 x 14.5 in. artists' board of Arnold Schwarzenegger and Sandahl Bergman, created for the cover of *Cinefantastique* magazine Vol. 11, No. 3. Signed by the artist, "Stine" in the lower left in art. Exhibiting only minor age and handling. In vintage very good to fine condition. **\$3,000 - \$5,000**



**1613. Tron collection of (25+) "Computer World" Kodalith animation cels and elements.** (Disney, 1982) Vintage original (3) sets of printed and hand painted cels, transparencies and mattes, all measuring approx. 20 x 12.5 in. with animation registration holes at bottom borders. Each set relates to one single frame of a single sequence. In the "computer world" sequences of *Tron*, every frame of film was shot as all classic Walt Disney animated feature films, using cels. "Kodaliths" were the name given to the cels used to make *Tron*. These cels involved wide-screen images of the live action black and white photography of actors combined with FX Kodaliths superimposing circuitry, color and tech details over characters including backgrounds in layers. These individual elements coalesced to create the groundbreaking visuals of *Tron*. This archive of cels includes (1) set of 10+ cels labeled "LC3/250, Test Cam, Schweizer/Pierce, 3-26-2, Wedge", (1) set of 6+ cels labeled "CS18 - Ram + Flynn drink inc x-sheet for wedges" including and 1-promotional "wedge" (film strip and chart) in a folder with production notes and (1) set of 15+ labeled "CF14 Flynn Teeters on Edge". With today's computer generated animations, the painstaking process of animating *Tron* is often taken for granted. In handling these relics from the making of *Tron*, one truly appreciates the innovation and labor of love involved in its creation. **\$800 - \$1,200**



**1614. Tron collection of (40+) "Computer World" Kodalith animation cels and elements.** (Disney, 1982) Vintage original (8) sets of printed and hand painted cels, transparencies and mattes, all measuring approx. 20 x 12.5 in. with animation registration holes at bottom borders. Each set relates to one single frame of a single sequence. In the "computer world" sequences of *Tron*, every frame of film was shot as all classic Walt Disney animated feature films, using cels. "Kodaliths" were the name given to the cels used to make *Tron*. These cels involved wide-screen images of the live action black and white photography of actors combined with FX Kodaliths superimposing circuitry, color and tech details over characters including backgrounds in layers. These individual elements coalesced to create the groundbreaking visuals of *Tron*. This archive of cels includes (1) set of 3+ labeled "10A2 Wedge Art", (1) set of 8+ cels labeled "RR7 Ram Dies", (1) set of 8+ labeled "RR5 Flynn and Ram in Reco", (1) set of 2+ labeled "CF67 Sc210-1" close-up of Sark, (1) set of 4+ cels labeled "CL48 Clu Zapped", (1) set of 8+ labeled "CL47 Clu Tortured Close up", (1) cel labeled "TS4 Single EKTA" 1, and (1) set 13+ labeled "TA22 BG". Also includes 1-folder of logo designs and 1-sheet of *Tron* stationery. With today's computer generated animations, the painstaking process of animating *Tron* is often taken for granted. In handling these relics from the making of *Tron*, one truly appreciates the innovation and labor of love involved in its creation. **\$800 - \$1,200**



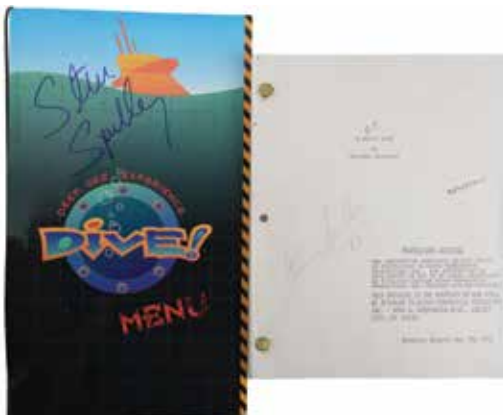
**1615. Tron collection of (24+) "Computer World" Kodalith animation cels and elements.** (Disney, 1982) Vintage original (3) sets of printed and hand painted cels, transparencies and mattes, all measuring approx. 20 x 12.5 in. with animation registration holes at bottom borders. Each sets relates to one single frame of a single sequence. In the "computer world" sequences of *Tron*, every frame of film was shot as all classic Walt Disney animated feature films, using cels. "Kodaliths" were the name given to the cels used to make *Tron*. These cels involved wide-screen images of the live action black and white photography of actors combined with FX Kodaliths superimposing circuitry, color and tech details over characters including backgrounds in layers. These individual elements coalesced to create the groundbreaking visuals of *Tron*. This archive of cels includes (1) set of 5+ labeled "CS15 Tron Drinks", (1) set of 4+ cels labeled "CS20 Tron Blocks", and (1) set of 10+ labeled "TS16 Tron on Floor Throws Disc" featuring "Tron". With today's computer generated animations, the painstaking process of animating *Tron* is often taken for granted. In handling these relics from the making of *Tron*, one truly appreciates the innovation and labor of love involved in its creation. **\$800 - \$1,200**





**1616. Jeff Bridges director's chair back from *Tron: Legacy*.** (Disney, 1980) Vintage original black heavy canvas 21.5 x 6.5 in. slip-on on-set chairback. Pale blue "Jeff Bridges" embroidered on thin black cloth, which has been affixed on one side with double-sided tape. In production used very fine condition. **\$200 - \$300**

**1617. Steven Spielberg "Dive" menu & signed Shooting script from *E.T. the Extra-Terrestrial*.** (Universal, 1982) Vintage original studio bound and bradded 113-page Shooting Script written by Melissa Mathison, dated Aug. 21, 1981 on the title page. Signed "Steven Spielberg" on the cover and studio stamped on every page "BOYS00041". Also includes (1) "Dive!" restaurant menu signed "Steven Spielberg" in blue ink on the cover. Dive! was a 300-seat restaurant, shaped like a neon-yellow submarine located in the Marketplace food court of the Century City Shopping Center, Los Angeles, California. It was owned by director Steven Spielberg and Disney Studios Chairman Jeffrey Katzenberg, and operated by Larry Levy the Chairman of Levy Restaurants. Script exhibits production wear, handling and age, in very good to fine condition. Menu in fine to very fine condition. **\$200 - \$300**

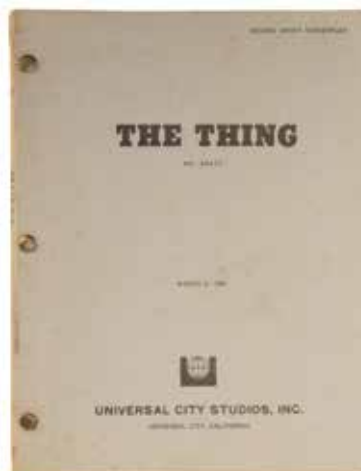


**1618. *E.T. the Extra-Terrestrial* agency proposal-composite for unrealized 1-sheet poster.** (1982) Vintage original color 11 x 14 in. photograph affixed to artists' board. This was an unrealized proposed poster art concept. Lightly handled with minor edge and corner wear. In vintage very good to fine condition. **\$200 - \$300**

**1619. Robert MacNaughton "Michael" shooting script from *E.T. the Extra-Terrestrial*, working title: "A Boy's Life".** (Universal, 1982) Vintage original studio bound and bradded 113-page Shooting Script written by Melissa Mathison, dated Aug. 21, 1981 on the title page. Belonging to actor Robert MacNaughton "Michael". With handwritten production notes on the title page, dialogue highlighted by actor with 11-pages of shooting schedule bound back, and studio stamped on every page "BOYS00068". Exhibits production use, handling and age. In vintage very good condition. **\$2,000 - \$3,000**



**1620. Director John Huston signed Revised script for *Annie*.** (Columbia, 1982) Vintage original studio bound and bradded 120-page Revised script written by Carole Sobieski, and dated March 14, 1981 on the title page. Signed by director John Huston on the title page in blue ink and with a few annotated pages within. Includes an additional 40-pages of shooting schedules, 13-pages of actors contact information, and 3-pages of "Day Out of Days" schedules. Exhibiting production handling, age, soiling and wear. Cover and first page exhibit breaching of punched hole. In vintage very good condition. **\$200 - \$300**



**1621. *The Thing* Second Draft script.** (Universal, 1982) Vintage original studio bound and bradded 121-yellow page Second Draft script written by Bill Lancaster, dated March 4, 1981. Exhibiting production handling, age and wear. In vintage very good condition. **\$200 - \$300**



## DUSTIN HOFFMAN **Tootsie**

1622. Dustin Hoffman "Dorothy Michaels" signature red sequined dress from *Tootsie*. (Columbia, 1982) Vintage original red sequined floor-length gown with long sleeves, mandarin collar, thigh-high slit in the skirt and zipper back closure. Designed by famed costume designer Andre Van Pier. Retaining the interior bias label handwritten, "D. Hoffman/Take IV/Tootsie/82". Highly visible on screen and in publicity materials worn by Hoffman in his "Best Actor" Oscar-winning role. Exhibiting some production wear and age. In vintage very good to fine condition. \$15,000 - \$20,000





**1623. Peter O'Toole "Alan Swann" signature white suit from *My Favorite Year*.** (MGM, 1982) Vintage original (2) piece crème raw silk suit including (1) double-breasted jacket with peaked lapel, button-front closure, 1-chest slash pocket, 2-hip flap pockets, double vents, lined in crème silk, and and (1) pair of matching pleated pants with zipper and button from closure, 2-side slash pockets, 2-rear slash pockets, attached set of Trafalgar brand black suspenders, cuffed hems, and lined in crème silk. Jacket retains internal Western Costume bias label typed, "2663-2", "Peter O'Toole", "40.5", and "17". Pants retain internal Western Costume bias label typed, "2663 - 2", "Peter O'Toole", "29.5", and "33". Exhibiting production wear, handling, and age, with extremely minor seam separation on the right peaked lapel. In production used vintage very good to fine condition. Comes with a set of 12 vintage Italian lobby cards. **\$800 - \$1,200**



**1624. *First Blood Revised* script.** (Orion, 1982) Vintage original studio bound and bradded 127-page Revised script written by Michael Kozoll & William Sackheim and dated September 1980. Exhibiting age and production wear. In vintage very good condition. **\$300 - \$500**



**1625. *Friday the 13th Part III* makeup effects lab office "Jason Voorhees" display bust.** (Paramount, 1982) Original "Jason Voorhees" (Richard Brooker) head and shoulders character bust. Constructed of cast silicone skin over cast fiberglass shell. With skin expertly painted and finished in convincing flesh tones and handpainted eyes. Accompanied by the iconic distressed hockey mask that completes the modern monster. Created from the original molds by Makeup Effects Lab for display. The imposing bust measures 14.5 x 21 x 12 in. and is mounted on a 26 x 15.5 x 1 in. wooden base. In fine condition. **\$1,500 - \$2,500**



**1626. "Deadite" background mask from *Army of Darkness*.** (Universal, 1992) Vintage original prosthetic foam latex rubber, over-the-head mask with neck and shoulders from the Sam Raimi cult classic. Later used in a Miller Lite TV commercial. Expertly studio finished with matted gray hair and hard rubber teeth. Bearing eyeholes and open mouth for actor's vision and breathing. Split down the back for easy application. Paint remains intact and fresh, rubber remains very supple. In vintage production used very good to fine condition. **\$600 - \$800**



**1627. *Hooray for Hollywood* original opening title art.** (1982) Original title art accomplished in acrylic on 32 x 22 in. glass with applied glitter. Exhibiting minor production use and handling, some rubbing to glitter, lettering intact. In good to very good condition. **\$400 - \$600**

1628. Sylvester Stallone "John Rambo" Yamaha XT250 motorcycle from *First Blood*. (Carolco, 1982) John Rambo, Vietnam veteran with incredible combat and survival skills, encounters abusive law enforcement in a small town in Washington. Breaking out of the jailhouse for loitering, Rambo commandeers this Yamaha XT250 (VIN #Y1-103431) from a rider on the street to escape the town and ride to the mountains. Comes with original Buena Park, California Yamaha dealer purchase order, dated August 21, 1981, selling the bike to Kassir/Vajna Films with the shipping address being Everett, Washington, bound for Canada. The motorcycle had undergone cosmetic restoration to its former film used condition. Mechanicals untested. Sold on bill of sale, \$20,000 - \$30,000







**1629. Sylvester Stallone “John Rambo” signature hero survival knife from *First Blood*.** (Carolco, 1982) The 13.75 in. long knife with 9-in. blade is one of six used in production, custom-made by renowned knife craftsman Jimmy Lile. The knife blade is stainless steel and features a semi-sharpened cutting edge, a saw section on the spine and flat- and Phillips-head screwdrivers on either side of the guard. It also has a hollow machined-aluminum handle with a screw-end cap that features a built-in compass, and the handle grip is tightly wound in dense green thread. The ricasso is stamped “FIRST BLOOD” on one side, and “2 OF 13 / LILE” (in reference to the number created and the builder) on the reverse. A length of leather cord runs through a machined hole in the guard. Housed within the handle is a small stainless steel pocket knife stamped “LILE” on the ricasso (measures 5 in. long with 2-in. blade extended). The guard shows very light surface tarnishing, but the piece is in otherwise fine used condition. This knife was gifted by Stallone to weapons consultant/technical advisor Tony Maffatone and comes with a signed letter of provenance from Maffatone’s daughter. Included with right-handed Lile brown leather scabbard with a button-closure whetstone pouch. **\$30,000 - \$50,000**



**1630. Sylvester Stallone “John Rambo” signature hero survival knife from *Rambo: First Blood Part II*.** (. (Carolco, 1985) The 16 in. long knife with 10-in. blade is one of ten used in production, custom-made by renowned knife craftsman Jimmy Lile. The knife blade is crafted of stainless steel and finished in matte black with buffed edges, featuring a semi-sharpened cutting edge, a saw section on the spine and flat- and Phillips-head screwdrivers on either side of the guard. It also has a hollow machined-aluminum handle with a screw-end cap that features a built-in compass, and the handle grip is tightly wound in dense black thread. The ricasso is stamped “3 of 10 / RAMBO / THE MISSION” on one side, and “LILE” on the reverse (in reference to the number created and the builder). A length of leather cord runs through a machined hole end cap. Knife exhibits light wear and handling. This knife was gifted by Stallone to weapons consultant/technical advisor Tony Maffatone and comes with a signed letter of provenance from Maffatone’s daughter. Included with right-handed black leather scabbard with sharpening tool with backside stamped “Johnson Sheathery”.  
**\$30,000 - \$50,000**





**1631. Sylvester Stallone  
"John Rambo" combat  
fatigues from *Rambo:  
First Blood Part II*.**

(TriStar, 1985) Vintage original pair of dark gray cotton cargo pants with a textured pattern, zipper and button front closure, 2-hip slash pockets, 2-side cargo pockets, and 2-rear flap pockets, faded and distressed, with drawstrings at ankles. Retaining size label with handwritten "R". Exhibiting production wear, handling, and age. In production used good to very good condition. *Provenance:* Heritage, Stallone Auction December 18, 2015, Lot 89258. **\$1,500 - \$2,500**



**1632. Sylvester Stallone  
"John Rambo" combat  
fatigues from *Rambo  
III*.**

(TriStar, 1988) Vintage original black cotton cargo pants with zipper and button front closure, 2-hip slash pockets, 2-side cargo pockets, and 2-rear flap pockets, 2-side waist cinchers, with drawstrings at ankles. Retaining internal Military Apparel bias label. Exhibiting production wear, handling, and age. In production used fine condition. *Provenance:* Heritage, Stallone Auction December 18, 2015, Lot 89267. **\$1,000 - \$1,500**



**1633. Sylvester Stallone "John Rambo" "throwing" boot knife from *Rambo: First Blood Part II*.** (Carolco, 1985) The 10.25 in. long knife with 5.5-in. blade is one of six used in production, custom-made by renowned knife craftsman Jimmy Lile. The knife blade is crafted of stainless steel and finished in matte black with buffed edges and tapered butt. The ricasso is stamped "LILE / 1 of 6" (in reference to the number created and the builder) on one side, and "RAMBO / THE MISSION" on the reverse. In the film, while Rambo is breaking the POW out of the village he encounters a guard while standing in shallow water; he quickly pulls this style of knife from his boot, throws it and hits the guard in the chest. Includes brown leather scabbard. Knife exhibits moderate wear with light oxidation to blade and scuffing to handle. *Provenance:* This knife was gifted by Stallone to weapons consultant/technical advisor Tony Maffatone and comes with a signed letter of provenance from Maffatone's daughter. **\$10,000 - \$15,000**



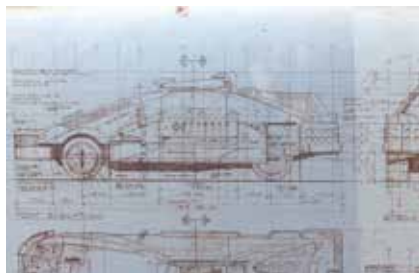
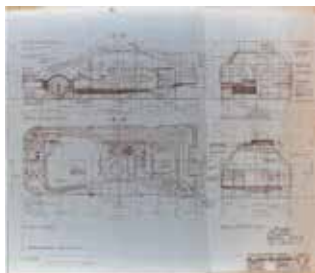
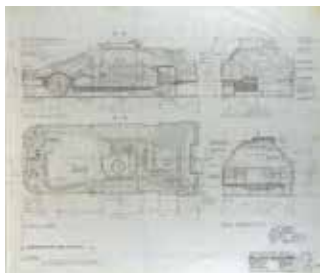
**1634. Sylvester Stallone “Rambo” explosive tip arrow from *Rambo: First Blood Part II*.** (CarolCo, 1985) Vintage original prop arrow consisting of a 33 in. long black metal shaft, plastic nock, orange and black rubber fletching and conical, cast resin arrowhead painted copper-color and with a sharp metal point embedded. In the second installment in the Rambo franchise, *Rambo: First Blood II*, Sylvester Stallone returns as the heroic Vietnam vet hell-bent on rescuing American POWs from behind enemy lines. During the few times he’s not employing grenade launchers or hammer-like fists, “Rambo” relies upon stealth. This is one of the tools of his mission, an arrow with an exploding head. Exhibiting minor age and production wear with deterioration and loss to fletching, tape repair evident on remaining fletching, and some chipping to copper paint on arrowhead. In vintage, production used good condition.

*Provenance:* From the collection of Ron South, the assistant editor of *Rambo: First Blood Part II*.

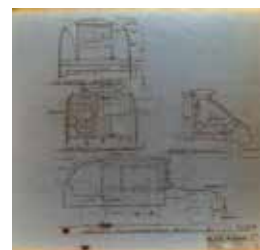
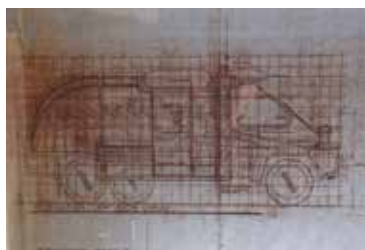
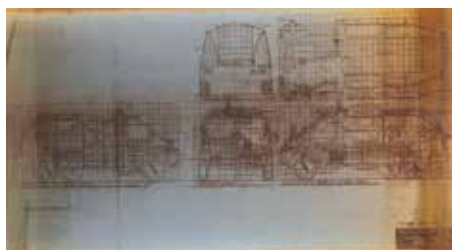
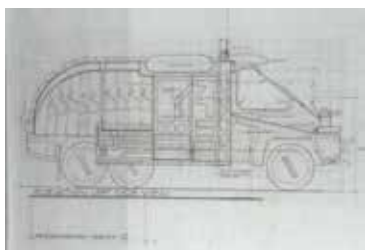
**\$2,000 – \$3,000**



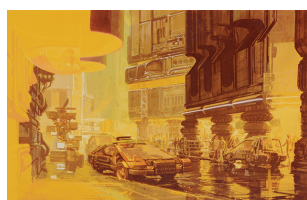
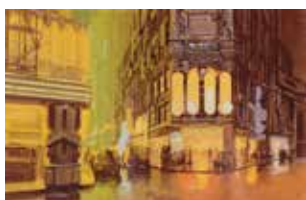
**1635. Sylvester Stallone “Rambo” razor tip arrow from *Rambo: First Blood Part II*.** (CarolCo, 1985) Vintage original prop arrow consisting of a 33 in. long black metal shaft, plastic nock, orange and black fletching feathers and razor-sharp, metal faceted and serrated arrowhead with black paint detail. In the second installment in the Rambo franchise, *Rambo: First Blood II*, Sylvester Stallone returns as the heroic Vietnam vet hell-bent on rescuing American POWs from behind enemy lines. During the few times he’s not employing grenade launchers or hammer-like fists, “Rambo” relies upon stealth. This is one of the tools of his mission. Exhibiting minor age and production-wear with missing fletching. In vintage, production used good condition. *Provenance:* From the collection of Ron South, the assistant editor of *Rambo: First Blood Part II*. **\$2,000 – \$3,000**



**1636. *Blade Runner* pencil drafting sketch and brownline of the “Deckard’s Vehicle”.** (Warner Bros., 1982) Vintage original (1) pencil schematic sketch on 41 x 36 in. drafting paper depicting “Deckard’s Vehicle”, with 4-views including stern elevation, bow elevation, plan view and port elevation. In the *Blade Runner* stamped spec box lower right is handwritten, “Set Designer ‘T. Duffield Jr.’ Scale: ‘1 ½ = 1’0’ Date: ‘10 Oct. 80’”, with minute measurement and copious notes including “retrofitted-speed air intake system (removable for change overs – see art director)”, “all tires to be as wide as possible at least 60 series or wider”, “all window areas to be smoke gray plexiglass as selected”, “all hard rubber bumpers to appear distressed, scraped, bumped etc.”, and much, much more. Also includes (1) brownline copy of the pencil sketch schematic. Exhibiting minor edge wear, even toning and handling expected from production. In vintage very good to fine condition. **\$3,000 – \$5,000**



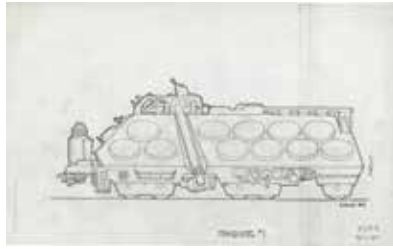
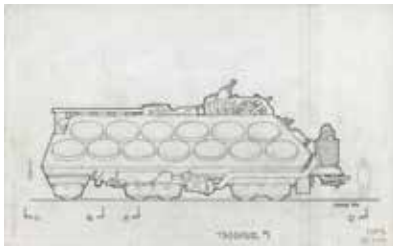
**1637. *Blade Runner* (4) pencil drafting sketches & brownlines of “Sebastian’s Vehicle”.** (Warner Bros., 1982) Vintage original (4) schematic pencil sketches including (1) accomplished on 66 x 36 in. drafting paper depicting the various views of the cab stand vehicle with rear view, front view, top view, elevation left side view, and elevation right view, and (1) accomplished on 36 x 35.5 in. drafting paper depicting various views of the “Sebastian’s Vehicle”, including mid-section looking aft, mid-section looking forward, section through cab, section through forward window, also including (2) corresponding brownline copies of the sketch. Cab sketch exhibits approx. ¼ browning from exposure to contact with brownline in storage. All else in vintage very good to fine condition. **\$1,500 – \$2,500**



**1638. *Blade Runner* (11) behind-the-scenes photographs.** (Warner Bros., 1982) Collection of production photographs including (5) color 8 x 10 in. photos of concept art by Syd Mead, (1) color 8 x 10 in. photo of a Mentor Huebner concept sketch, (1) black & white 11 x 14 photo depicting filming of the Tyrell Building miniature, (2) color 8 x 20 in. photos with notations on sides: 1-Hades landscape and 1-test of Rachael in Tyrell’s office, and (2) black & white prints of final effects shots. Exhibiting some edge wear, pinholes, and handling. In good to very good condition. **\$300 – \$500**



**1639. Assistant Art Director Stephen Dane (11) vehicle sketches with contact print photos and production notes from *Blade Runner*.** (Warner Bros., 1982) The imaginative vehicle design in *Blade Runner* was a major aspect of the film's iconic and influential vision of the future. Offered here is a collection of (11) original vehicle concept sketches accomplished in pencil on gridded artists' vellum ranging in size from 8.5 x 11 in. to 8.5 x 14 in. by Stephen Dane, Assistant Art Director on the groundbreaking project. These sketches feature scale drawings of the tank-like "Street Sweeper", an "Urban Bus", the "Hootie", and 2-"Tankers". All signed and dated, "Dane 80". Also includes (3) gelatin silver 8.5 x 11 in. contact sheets with 31-2.25 x 2.25 in. exposures featuring filming vehicles under construction including the Police Spinner and a futuristic van as well as (7) pages ranging from 8.5 x 11 in. 8.5 x 13.25 of handwritten art department memos and notes by Dane on vehicle construction. Exhibiting some age and wear. Otherwise in very good condition. **\$3,000 - \$5,000**



**1640. Sean Young "Rachael" Fur Brocade costume sketch by Charles Knode for *Blade Runner*.** (Warner Bros., 1982) Vintage original costume sketch accomplished in pencil on 24 x 18.5 in. artists' leaf visible through 29 x 25 in. cut mat and burlwood frame. Featuring 2-fully realized alternate designs for the unforgettable fur coat and one less finished detail of the back of the garment. With handwritten pencil notation in the borders including, "PS. Ridley has seen these", "Blade Runner Dec 80" and, "Ms. Sean Young". Designer Charles Knode has signed the sketch twice. Exhibiting minor production handling and age. Unexamined out of frame. In vintage fine condition. *Provenance:* Christie's, NY, Entertainment Memorabilia, 19 July 2001, Lot 186. **\$4,000 - \$6,000**



**1641. *Blade Runner* early production stunt "Deckard" blaster.** (Warner Bros., 1982) Vintage original futuristic LAPD blaster handgun constructed of cast, skinned polyfoam. Measuring 8 x 6.5 x 2 in., this soft black stunt prop gun was expertly made to appear as identical to the hero prop as possible while being safe for actors during stunt sequences. This early version gun is absent of the familiar amber resin grips, as is stated in the accompanying COA. Uniquely designed for production, this iconic handgun has been referred to as "The PKD" for Pflager Katsumata Series-D, to mirror the initials of writer Philip K. Dick, "2019 Detective Special", "M2019 Blaster", or "LAPD 2019 Blaster". The hero prop was assembled from a conglomeration of parts of a Steyr Mannlicher .222 Model SL and a Charter Arms Bulldog revolver. Side covers were added to mask the Bulldog's cylinder and bolt and screw heads were used to represent knobs and controls. This prop gun exhibits production wear and moderate warping along barrel. *Provenance:* Comes with a letter of provenance from a former employee of Knott Limited Special Effects that created the Deckard gun for the film. **\$4,000 - \$6,000**



**1642. Brion James "Leon" stunt Derringer pistol from *Blade Runner*.** (Warner Bros., 1982) Vintage original 4-barreled stunt prop COP 357 Derringer pistol constructed of cast hard rubber and expertly painted in metallic silver with chocolate brown grips. Used in the opening scenes when replicant "Leon" (James) shoots "Holden" (Morgan Paul) during a failed empathy test. Exhibiting minor age and production use. In vintage very good to fine condition. Acquired directly from ISS, which rented the prop to the production. **\$1,500 - \$2,500**



**1643. Blade Runner futuristic illuminating umbrella.** (Warner Bros., 1982) Vintage original high-tech futuristic umbrella measuring 40 in. long, with red nylon canopy (measuring approx. 42 in. when open), black metal ribs and stretcher, crème plastic runner, hollow clear acrylic shaft containing a 13 watt fluorescent bulb, orange painted wooden handle, clear acrylic cap. Black electrical wire present to connect to a 6 x 3.25 x 2 in. "Umbrella Power Supply Box", which in turn connects to 2-6 volt batteries (not included). Additional 3 in. wiring attached to runner, not connected to power supply. Highly visible in street scenes when raining, along with others who carried similar multihued illuminating umbrellas. Electronics present and functioning. This is the first working, complete illuminating umbrella we have ever handled. Exhibiting production wear, handling and age, some soiling, and a few pin holes. In production used very good to fine condition. *Provenance:* Christie's, NY, Entertainment Memorabilia, 19 July 2001, Lot 188. **\$8,000 - \$12,000**



**1644. Blade Runner license plate 212.** (Warner Bros., 1982) Vintage original 8 x 6 in. tin vehicle license plate with painted black surface and futuristic decals including white barcode, yellow text reading, "212", a red box at the lower right featuring Asian characters in reflective white and a yellow graphic "Z" in upper right corner. The license plate has been expertly studio distressed to appear worn and exposed to the elements. Adhesive remnants to the blank metal verso. In vintage very good to fine condition. **\$1,500 - \$2,500**



**1645. Blade Runner acid etched brass Tyrell Corp. miniature building facade.** (Warner Bros., 1982) Vintage original Tyrell Corporation 2D filming miniature. Accomplished on thin acid-etched brass sheet measuring 12 x 23.5 in. This distinctive brass plate was used in combination with the groundbreaking 3D filming model miniatures to add a rich futuristic silhouette as the camera moved over the surface. The negative spaces in the brass sheet emitted back lighting, casting rays through the theatrical, atmospheric fog on set. Exhibiting only minor wear. In vintage production used fine condition. **\$1,500 - \$2,500**



**1646. Blade Runner crew jacket once owned by sound editor Terry Rawlings.** (Warner Bros., 1982) Vintage original size "XXL" black satin crew jacket with corded wool elastic short collar, elastic wool cuffs and waist, zipper front closure, 2-hip slash pockets, with metallic silver and red embroidered *Blade Runner* patch and Japanese characters beneath. Retaining the internal The Cloth Tattoo makers label. In vintage fine condition. **\$500 - \$700**



**1647. Blade Runner assistant art director Stephen Dane's original press kit including (13) photographs.** (Warner Bros., 1982) Vintage original studio presskit including 15-printed press documents containing 100+ pages of production information with some titles "Synopsis", "Glossary", "The Futuristic Cars of Blade Runner", "Ridley Scott Talks About Blade Runner", "The Special Effects of Blade Runner - Douglas Trumbull Comes Down To Earth" and bios including Harrison Ford, Sean Young, Rutger Hauer and more. Includes 13-black and white production photographs. Housed in original folder with poster image on the cover. Exhibiting age, handling and heavy crease to the bottom right of the folder. In vintage good to very good condition. **\$200 - \$300**





**1648. Harrison Ford "Deckard" stunt blaster from *Blade Runner 2049*.** (Columbia, 2017) Original signature "Deckard" blaster created from a cast of the original "hero" blaster. This is a cast hard rubber "safety" version for use in stunt sequences. Measuring approx. 10.5 inches long, the instantly recognizable pistol features the same double-trigger design as the hero gun as well as the fusion of a Charter Arms .44 Special Bulldog pistol with a receiver for a Steyr Mannlicher .222 Model SL rifle. The iconic handgun has been expertly studio finished with silver and black painted barrel and amber grips. The gun branding, serial numbers and other technical information has been transferred from mold to cast barrel legibly and reads, on the right side, "Made in Austria 5223 [some Chinese characters] 68" and on the left, "Steyr-Daimler-Puch A.G. Steyr Mannlicher .222 Model SL". The prop exhibits studio distress and production wear. A fantastic, signature prop weapon from a modern take on an old science fiction classic. In good to fine condition. **\$3,000 - \$5,000**



**1649. Harrison Ford "Deckard" costume from *Blade Runner 2049*.** (Columbia, 2017) Original signature (2) piece costume including (1) heathered gray Hanes brand "Comfort soft" style short sleeve t-shirt and (1) pair of bespoke brown canvas pants with varying sizes of cargo pockets with velcro flaps, hip and back bias pockets designed to meet at the side seams of the pants, elastic waist side panels, oversize belt loops and a black web strap and metal hoop on the right side pocket possibly as a casual holder for a weapon and zipper front closure. Shirt interior collar handwritten, "5 Ford" and pants handwritten on the interior waistband, "Mr. Ford 4". Retaining the original wardrobe tag. Shirt exhibits studio soiling and distress. Both garments remain in production used fine condition. **\$1,500 - \$2,500**



**1650. Greg Hildebrandt *Krull* "Black Fortress" artwork.** (Columbia, 1983) Vintage original painting accomplished in acrylic wash on 28 x 21 in. artists' leaf visible through frame. At the end of 1981 Greg Hildebrandt began working with Peter Yates on preproduction art for *Krull*. This painting depicts a "Black Fortress" described in the script. After working for 4 months on the project director Yates went in a different direction for the final film. This artwork has been in Greg Hildebrandt's private storage since 1982. Signed, G. Hildebrandt in the lower left of art. Exhibiting minor wear. In vintage very good to fine condition. **\$2,000 - \$3,000**



**1651. *Once Upon a Time in America* archive of original concept artwork used to create the 1-sheet poster.** (Warner Bros., 1984) Vintage original (16) poster concept sketches. Including (15) assorted sketches accomplished in pencil on artists' leafs ranging in size from approx. 15 x 22 in. to 19 in. x 25 in. and (1) color painting accomplished in acrylics on 18 in. x 20 in. artists' board. With many variations and many striking likenesses of Robert DeNiro as "Noodles". All pieces exhibit water staining to the edges not affecting the central artwork. In vintage fair to very good condition. *Provenance:* Profiles in History Auction 24. Lot 454. **\$2,000 - \$3,000**



**1652. *Ice Pirates* set of (2) wrist gauntlet prop weapons.** (MGM, 1984) Vintage original set of (2) futuristic gauntlet weapon props. Each constructed of 2-black cast resin bracelets bridged by 2-panels of oblong plexiglass panes, sandwiching visible foil paper and printed tech. Emellished with repurposed circuit boards. Worn by Robert Urich in the Sci-Fi adventure movie. Exhibiting age, wear and production use. In vintage good condition. **\$300 - \$500**



**1653. *The Legend of King Kong* unrealized Revised Second Draft script written by Bo Goldman.** (Universal, 1975) Vintage original studio bound and bradded 129-page unrealized Revised Second Draft script written by Bo Goldman, and dated November 21, 1975. *The Legend of King Kong* is an unrealized remake of the 1933 classic that was to be produced by Universal Pictures, but ran into legal trouble with RKO and Paramount, causing the script to be shelved. Years later, Universal revived the project and hired acclaimed director Peter Jackson to produce the picture. Jackson ultimately discarded this Goldman's version, writing a fresh adaptation for his 2005 film. Exhibiting production handling and age. In vintage very good to fine condition. **\$200 - \$300**



**1654. *Dune* "Atriedes" military coat.** (Universal, 1984) Vintage original green wool double breasted floor-length top coat with bias flap button front closure, black velvet short standing collar with gold and silver embroidery, piping and eagle insignia at collar peaks, ornamental embroidery eagle panels and piping on sleeves, black velvet cuffs, scalloped back vents with ornamental gold metal buttons, lined in quilted black satin. Shoulder straps for epaulettes not included. Exhibiting production wear and age. In vintage very good condition. **\$600 - \$800**





**1655. Dean Stockwell "Dr. Wellington Yueh Harkonnen" Admiral coat from *Dune*.** (Universal, 1984) Vintage original black wool military long coat with bias flap button front closure, standing short collar with silver and black ribbon piping, quilted sleeve cuffs with decorative ribbon piping, unique black vented vinyl chest panel with ammunition and accessory loops and snaps for affixing accessories (not included), house Harkonnen embroidered standard patch on left sleeve with ornamental ribbon piped back flaps and button detail. There is a 2-inch stab wound in the lower back with theatrical blood remnants around the wound and in spots down the back flaps. This is from when Wellington was stabbed in the back by the twisted "Piter De Vries" (Brad Dourif). Upper interior lined in quilted black satin. Retaining internal costumers bias label handwritten, "Dr. Yueh, Dean Stockwell". In production used fine condition. **\$2,000 - \$3,000**

**1657. David Lynch (110+) publicity transparencies for *Dune*.**

(Universal, 1984) Collection (110+) vintage color 35mm studio publicity transparencies for David Lynch's epic adaptation of Frank Herbert's

literary trilogy. An even mix of character portraits, production shots, and film scenes, featuring Lynch directing, and performers Sting, Kyle MacLachlan, Linda Hunt, Virginia Madsen, and more. All mounts are stamped "1984 Copyright Dino De Laurentiis" or "1983 Universal City Studios, Inc. All Rights Reserved". In very good to fine condition. **\$200 - \$300**



**1656. "Gremlin" miniature stop motion puppet from *Gremlins*.** (Warner Bros., 1984) Vintage original miniature "Gremlin" puppet of rubber and mixed media over wire armature. Expertly studio painted in greens and grays with characteristic spots. Used as a figure in stop-motion sequences and as a maquette. The figure measures 8 x 4.5 in. and is attached to an approx. 6 x 6 in. black wooden base and metal post. Exhibiting minor age and production wear. Body remains supple while extremities have hardened. In vintage very good condition. **\$1,500 - \$2,500**



**1658. "Brain Gremlin" background cutout from *Gremlins 2*.** (Warner Bros., 1990)

Vintage original production made standee of the "Brain Gremlin". Life size photographic cut out mounted to foam core. Standees like this were used in the background of crowd shots with actual Gremlin puppets in the foreground. As a joke by the crew, this particular standee has been modified with a risqué sharpie cartoon of a nude female Gremlin on the blank foamcore back. Exhibiting some bends, creases and minor peeling. In overall vintage very good condition.

**\$1,200 - \$1,500**



**1659. Ghostbusters "Stay Puft Marshmallow Man" large display figure with some production made costume components.** (Columbia, 1984) Vintage original monumental display figure constructed of resin coated foam torso, arms, and legs, with creature suit head and integral hat, hands, and feet of cast skinned polyfoam. Hands and feet appear to be production made. Expertly studio painted with blue and white sailor flap, hatband with button crown, and red neckerchief and hat streamer. Measuring a large 82 x 60 x 31 in. In the original Ghostbusters film, the Stay Puft Marshmallow Man is created during the climax of the movie when evil god-like "Gozer" the "Destructor", deigning to use the Ghostbusters first thought to manifest and destroy the world, catches "Ray's" (Dan Aykroyd) glancing thought. This seemingly benign creature is the result. But this affable figure turns malevolent, unleashing King Kong-sized wrath on New York City until our heroes cross their Proton Pack energy streams to turn him into a river of melted fluff. Exhibiting age, production wear, cracking to resin coating on the main body, some paint scuffing and soiling. Mounted standing on a 45.5 x 48 x 4 in. wooden base. In vintage good to very good condition. **\$6,000 – \$8,000**



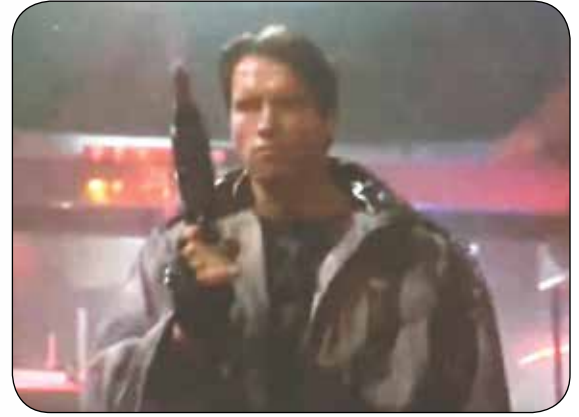
**1660. Ghostbusters II Van Horne model miniature subway sign.** (Columbia, 1989) Vintage original model miniature subway platform sign constructed of rigid polyfoam and resin, expertly studio painted and distressed to resemble the tiled elegance of closed off sections of New York's underground rail system. Measures 21.25 x 6 x 1.5 in. Highly visible in the scenes featuring the underground river of pink slime. Exhibiting minor production wear, right corner has been chipped, left side exhibits repairs, back side has remnants of glue from production display. In production used vintage very good to fine condition. **\$600 – \$800**



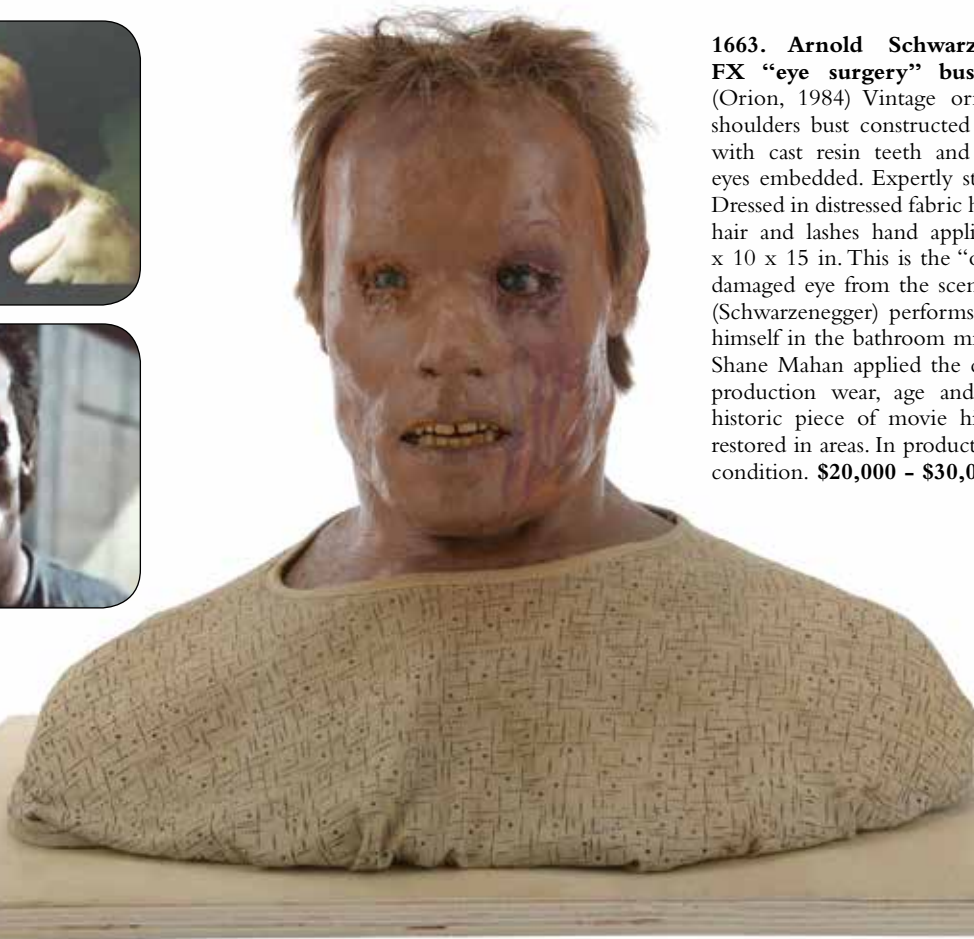
**1661. Ghostbusters 2 utility belt.** (Columbia, 1989) Vintage original prop utility belt constructed of black and silver nylon webbing, metal grommets, rings, hooks and clasps, black plastic buckle. Accessorized with a yellow plastic "LifeGuard II" device, a black leather holster for the "Belt Gizmo", and a steel plate with v-hook for securing a "ghost trap". Multiple belts like this and others are worn by all the principle Ghostbusters throughout the classic film. Measuring 41.5 x 3 in. Highly visible in the movie. Exhibiting studio distressing and production wear and handling. In production used vintage very good to fine condition. **\$2,000 – \$3,000**







**1662. Arnold Schwarzenegger "Terminator" prop UZI 9mm used in the Tech Noir sequence in *The Terminator*.** (Orion, 1984) Incredibly realistic metal prop UZI with working action used by Arnold Schwarzenegger as the relentless killer android. During the riveting Tech Noir disco assault sequence, the Terminator shoots a real fully-automatic blank-firing UZI; the camera cuts and he uses this prop gun as he replaces the ammo clip and retracts the bolt and points it at Sarah Connor (Linda Hamilton) before Kyle Reese (Michael Biehn) takes him down with his shotgun. Actress Hamilton did not like the idea of a real weapon pointed at her and this prop gun was substituted for this sequence. Obtained from Hand Prop Room which furnished the weapons to the production. Beneath the gun at the rear, obscured by the folding stock, is etched in the steel "HPR 002". Comes with a plastic rigid case and (3) ammo clips. Note: this is a prop metal gun with realistic action, but it was never an actual firing weapon. *Provenance:* Obtained directly from Hand Prop Room and comes with a letter of provenance from a former employee. **\$12,000 - \$15,000**



**1663. Arnold Schwarzenegger "Terminator" FX "eye surgery" bust from *The Terminator*.** (Orion, 1984) Vintage original life-sized head and shoulders bust constructed of cast foam latex rubber with cast resin teeth and prosthetic grade artificial eyes embedded. Expertly studio painted and finished. Dressed in distressed fabric hospital gown. With realistic hair and lashes hand applied. Measuring approx. 19 x 10 x 15 in. This is the "open eye" puppet with the damaged eye from the scene when "The Terminator" (Schwarzenegger) performs gruesome eye surgery on himself in the bathroom mirror. John Rosengrant and Shane Mahan applied the cyborg makeup. Exhibiting production wear, age and some deterioration. The historic piece of movie history has been sensitively restored in areas. In production used very good to fine condition. **\$20,000 - \$30,000**

**1664. Edward Furlong "John Connor" 1990 Honda XR100R motorcycle used in *Terminator 2: Judgment Day*.** Some of the most thrilling sequences in *T2* are when the Terminator (Arnold Schwarzenegger) and the T-1000 (Robert Patrick) converge on John Connor (Edward Furlong) at the shopping mall and a chase ensues. The Terminator is on a Harley-Davidson Fat Boy motorcycle, John Connor is on his Honda XR100R motorcycle, and the T-1000 commandeers a semi truck. The Terminator pulls John off his motorcycle just in the nick of time and the two ride away to safety (for a brief spell). This Honda XR100R (VIN JH2HE0309LK900900) is the motorcycle from those sequences. Comes with notarized LOA from Edward Furlong stating director James Cameron gifted this motorcycle to him following production which has remained in his possession since.

In unrestored condition exhibiting expected wear from production use and 28 years of age, including minor surface rust to areas. Throttle grip is missing and mechanicals untested. Sold on bill of sale. An iconic motorcycle from one of the greatest science fiction action films in cinema history. **\$30,000 - \$50,000**







**1665. Arnold Schwarzenegger "Terminator" and Linda Hamilton "Sarah Connor" Colt Detonics 1911 9mm pistol from *Terminator 2: Judgment Day* with Stembridge documentation.** (Carolco, 1991) Serial number CRM2502, Colt Government Model slide on a Detonics Stainless Steel Frame 9mm which has been converted to a movie prop with threaded bore (for gas plug to shoot blanks and advance the cartridge) with ground barrel and slide, with Pachmayr rubber grips. Comes with copies of Stembridge rental paperwork to T 2 Productions, which identifies the pistol as being used by Linda Hamilton, as well as a letter of certification by highly respected firearm expert J.R. LaRue certifying that this Colt Detonics pistol was in the inventory of Stembridge Gun Rentals and used in the film by Arnold Schwarzenegger. Measures 8.5 in. long. Highly visible as being used by the Terminator as well as Sarah Connor. An important weapon from the film. Shipping via a federal firearms licensed dealer will apply. **\$25,000 - \$30,000**



**1666. Robert Patrick "T-1000" costume and prosthetic hook arm on display figure from *Terminator 2: Judgment Day*.** (Carolco, 1991) Original (9) costume pieces and prosthetics including production made (1) Short sleeve black wool police button front shirt, (1) "Austin" pin name badge on right pocket, (1) matching pair of pants, (1) cast foam silver painted FX stand-in lighting head in the likeness of Robert Patrick, (1) cast fiberglass silver painted right hook arm, (1) cast fiberglass silver painted stump left hook arm, (2) large and (1) small cast foam latex, silver painted bullet hits affixed to shirt. Replica boots, bullet hit badge, and 6-smaller bullet hits created and added for display. The head, prosthetics and costume are professionally assembled on a life size standing figure measuring 68 x 21 x 34 in. Shirt retains the internal Special Duty Elbeco maker's label. Pants retain internal fabric Universal Studios T2 label handwritten, "RP". Bullet hits exhibit minor deterioration. All else in production used very good to fine condition. **\$12,000 - \$15,000**

# TERMINATOR 2: JUDGMENT DAY



1667. Arnold Schwarzenegger "Terminator" signature Winchester Model 1887 lever action 12 gauge shotgun from *Terminator 2: Judgment Day* with Stembridge documentation. (Carolco, 1991) Serial number 10366, this modified shotgun has a custom 18.5 in. aluminum barrel sleeved to 12 gauge. The stock has been modified to a 4.5 in. pistol grip with lever customized to fit. The aluminum barrel was installed by Stembridge armors to facilitate one-handed use by Schwarzenegger, and was only intended to fire blank ammunition. Comes with copies of Stembridge rental paperwork to T 2 Productions, as well as a letter of certification by highly respected firearm expert J.R. LaRue certifying that this Winchester shotgun was in the inventory of Stembridge Gun Rentals and used in the film. Measures 27.5 in. long. The image of Arnold riding the Harley while shooting and cocking the lever with one hand is unforgettable. Without question, the most memorable firearm of this film, and arguably the most famous gun in cinema history, seen in the film poster and other promotional materials. Shipping via a federal firearms licensed dealer will apply. **\$100,000 - \$150,000**







**1668. Arnold Schwarzenegger “Terminator” signature leather jacket from *Terminator 2: Judgment Day*.** (Orion, 1984) Original screen used leather motorcycle jacket with wide snap-down notched lapels, zippered chest pocket 2-slash hip pockets, zippered sleeve cuffs, cinching lace-up sides, and integral waist belt with adjustable steel buckle. The iconic signature T-800 “Terminator” jacket features moderate scuffing and production distress to represent damage incurred during heroic battles. Considering the several stages of advancing damage to the Cyborg, this hero jacket would have appeared in earlier sequences of the blockbuster film. With interior lined in black sateen and retaining intentional holes from outside pockets through interior for wire harness use. Exhibiting signs of heavy studio distress including rubbing, scoring, cuts, punctures and tears. In production used fine condition. **\$20,000 - \$30,000**



**1669. Linda Hamilton "Sarah Connor" costume elements from *Terminator 2: Judgment Day*.** (Carolco, 1991) (2) Original costume elements used in separate scenes, including (1) distressed Fruit of the Loom brand ribbed white tank top with 4-inch wound on the back from when the T-1000 stabs her as she is breaking out of the asylum, and (1) pair of dark gray cotton size "X-small Regular" cargo pants with a textured pattern, 2-hip slash pockets, 2-side cargo pockets, and 2-rear flap pockets, waist cinchers, button front closure, and drawstrings at ankles. Pants retain internal bias label with handwritten, "Linda Sc1". Pants were worn in later sequences when she gears up for the assault on Cyberdyne Systems. Also includes a heavy black metal police baton prop from the asylum sequences (measures 24 x 6.5 in.) All exhibit studio distress, production wear and soiling. In production used very good condition. **\$1,500 - \$2,500**



**1670. *The Terminator Fourth Draft script*.** (Orion, 1984) Vintage original studio bound and bradded 129-page Fourth Draft script written by James Cameron with Gale Anne Hurd, dated 4/20/1983 on the cover. Exhibiting production wear, handling and age. In production used very good condition. **\$400 - \$600**



**1671. Nick Stahl "John Connor" costume from *Terminator 3: Rise of the Machines*.** (Intermedia Films, 2003) Original (8) piece ensemble including (1) short sleeve Banana Republic brand brown crew neck shirt size "M", (1) green twill long sleeve over shirt with shirt collar, hidden button front closure, and 2-chest flap pockets, (1) brown outdoorsman vest with hidden zipper front closure, 2-large chest patch pockets and 1-smaller zipper patch pocket, (1) pair Standard Fit brand blue denim jeans size 32 x 32, and (1) pair Timberland brand brown leather boots. Also includes (1) brown leather belt, (1) pair fingerless brown leather gloves, and (1) black leather wallet with attached metal chain. All clothing and boots heavily studio distressed, with intentional soiling and abrasions. In production used very good condition. **\$800 - \$1,200**





## TERMINATOR 3 RISE OF THE MACHINES



**1672. Arnold Schwarzenegger "Terminator" endoskeleton from *Terminator 3: Rise of the Machines*.** (Warner Bros., 2003) Original full-body screen used Terminator (T-900 Model aka CSM 101) This life-size cable and radio-controlled puppet exhibits battle damage from the final confrontation scene with the "T-X" under the blast doors before both are destroyed in a spectacular explosion. As it took over 3-hours for Arnold Schwarzenegger to get into the elaborate makeup required for his parts in the scene, this photo-double puppet was built to rehearse for and in several shots, stand-in for the actor. The figure's eyes are radio-controlled with a cable-controlled head and neck, and rod puppeteered arms, legs and body. The figure features silicone skin components and is dressed in leather and fabric costume of T-shirt, leather jacket, leather belt and one boot, all highly distressed to reveal the torn flesh and machinery beneath. Measures fully 6 ft. 2 in. tall and 26 in. wide. Exhibiting expert theatrical distressing, some age and wear. In very good condition. **\$80,000 - \$120,000**



**1673. Arnold Schwarzenegger "Terminator" 12-gauge stunt shotgun from *Terminator 3: Rise of the Machines*.** (Intermedia, 2003) Original prop stunt Remington 870 Shotgun. Constructed of lightweight cast hard rubber over supporting armature. The static prop weapon features a high-capacity magazine tube, custom foregrip, heat shield and is outfitted with the USMC-style tube support clamp. The rubber stunt gun is hyper-realistically painted and finished to appear as gunmetal with a carved wooden stock. Black web strap affixed to belt clips on metal hoops at the front of barrel and back of stock. Highly visible when the "Terminator" (Arnold Schwarzenegger) first encounters the "T-X (Kristanna Loken) at the veterinary clinic and throughout the ensuing car chase. Exhibiting production wear and studio distress. In very good condition. **\$1,000 - \$1,500**



**1674. Arnold Schwarzenegger "Terminator" prosthetic forearm and glove from *Terminator 3: Rise of the Machines*.** (Intermedia, 2003) Original FX prosthetic and costume pieces including (1) makeup FX sleeve constructed of an 8 x 5 in. cast vinyl prosthetic fashioned to appear as a compound fracture with metal machinery and tech ripping through flesh, embedded on a 10 in. long black lycra sleeve to be worn under likewise tattered costume and (1) left hand black leather glove distressed and with torn flesh and metal machinery prosthetics visible through the breaches. Expertly studio painted to appear gory and wet. Worn by "Terminator" (Schwarzenegger) in the advancing scenes of distress on the iconic cyborg. In production used very good condition. **\$1,000 - \$1,500**



**1675. Anton Yelchin "Kyle Reese" stocking cap and bandana from *Terminator: Salvation*.** (Warner Bros., 2009) Original (2) signature costume pieces including (1) brown bandana with paisley print design and (1) green knit wool ski cap with black edge. Both pieces have been expertly studio distressed with the cap exhibiting holes and pulls and the bandana with frayed edge. Both displayed on a blank mannequin head mounted to a wooden base for display. In production used very good condition. **\$600 - \$800**







**1676. Arnold Schwarzenegger "Terminator" leather jacket from *Terminator 3: Rise of the Machines*.** (Intermedia, 2003) Original screen worn black leather jacket with short collar, quilted upper arms, 2 hip zipper pockets 2-diagonal

chest zipper pockets, zippered sleeves, left shoulder reinforced panel, right shoulder embossed reinforcing panel, leather lace cinchers on each side, self belt and buckle and zipper front closure. Lined in black satin. The signature leather jacket is as much an iconic hallmark of *The Terminator* movie franchise as Arnold's Austrian accent. And the jackets evolved along with the storyline of this beloved series. This jacket, worn in the 3rd entry in the canon, shows signs of change from the classic 50s biker jacket of the original film to a more sleek, mod design. Retaining the internal Tony Nowak Original label and embroidered, "A.S.T3/Original 14". Lining intentionally torn in both interior arms by production. Exhibiting expert studio distress and wear. A 5.5 x 5.5 x 2 in. wooden prop constructed of block with 3-XLR ports and black gaffers tape over all has been placed in the interior back of the garment. In very good to fine condition. \$4,000 - \$6,000

**1677. Arnold Schwarzenegger "Terminator" hero green screen (6) piece ensemble from *Terminator 3: Rise of the Machines*.** (Intermedia, 2003) Original (6) piece special FX costume including

(1) green screen stretch body suit with integral gloves, registration marks sewn overall to aid in CGI compositing, gray tattered t-shirt remnants, torn flesh prosthetics affixed overall and zipper back closure (1) leather jacket with most of the right side torn away, (1) pair of matching pants with left leg tattered, (1) leather belt with metal buckle and (2) attachable pieces of leather for distressed effect. The green screen undersuit was worn beneath tattered leather costume to create the illusion of the "Terminator" (Arnold Schwarzenegger) appearing to be torn and battered with his cyborg's metal endoskeleton exposed through his ravaged clothing and flesh. Jacket and pants retain internal handwritten, "AS 1" and the green screen suit is handwritten internally, "AS". Exhibiting production wear and with a few small prosthetics and a button detached but present. In very good condition. \$8,000 - \$12,000



**1678. Kristanna Loken "T-X" battle-damaged light-up arm from *Terminator 3: Rise of the Machines*.** (Warner Bros., 2003) Original "cyborg arm" constructed of tooled metal, cast resin, foam latex, fabric and polyfoam components. The 23 x 4 in. arm features a mangled mechanical section of hydraulics and circuitry that emerges from a base of flesh. Internal electronics allow the structure to emit light when a button on the deluxe pedestal base is depressed. The back of the effects arm is open revealing circuitry and a lower armature of copper pipe and soft polyfoam filling. Seen when the "Terminator" (Arnold Schwarzenegger), "John Connor" (Nick Stahl) and "Kate Brewster" (Claire Danes) are speeding away from a graveyard in a hearse when the "T-X" (Kristanna Loken) jumps on the roof and begins cutting through. The Terminator tears off the vehicle roof dislodging the T-X who emerges from the rubble with this damaged appendage. The custom made display base also illuminates with the text logo of the film. In very good condition. **\$600 - \$800**



**1679. Claire Danes "Kate Brewster" costume from *Terminator 3: Rise of the Machines*.** (Intermedia Films, 2003) Original (5) piece ensemble including (1) short sleeve lavender crew neck shirt, (1) double-breasted tan denim medium length coat with notched lapel, button front closure, 2-hip slash pockets (1) pair For All Mankind brand gray denim jeans size "27" with zipper front closure, and (1) pair Aldo brand brown leather square toe boots size "41" with 3 in. rubber chunk heels and inside zipper closure. Also includes (1) pair small golden hoop earrings. Expertly studio distressed and soiled. Jacket retains theatrical blood remnants. In production used very good condition. **\$800 - \$1,200**



**1680. Ghoulies animatronic head and rig.** (Empire Pictures, 1985) Original animatronic "Ghoulies" 7 x 6 x 7 in. creature head constructed of cast foam latex rubber skin over articulating fiberglass shell with hard rubber teeth, plastic embedded cat's eyes and hand applied hair overall. Attached by 59 in. cables to the 9.5 x 8 in. puppeteering rig of wood base with 5-wooden 7 in. long dowel levers and wires that travel through the cables to manipulate and animate areas of the head. Foam rubber components of the head have become stable and hard with wear to the paint. The cables and rig remain in good condition. In overall good to very good condition. **\$1,000 - \$1,500**





**1681. Screen used ILM "Uganda Railroad" filming miniature train from the opening sequence of *Out of Africa*.** (Universal, 1985) From director Sydney Pollack's "Best Picture" Academy Award-winning drama comes this Uganda Railroad filming miniature train. Consisting of an engine and 8-cars constructed of cast resin components with metal train wheels, axles, and embellishments. The engine contains a model train motor connected to a drive wheel and coupling rod mechanism. All finely painted and finished to the exacting standards that would earn the film a "Best Art Direction" Oscar, and matching in the smallest detail the actual train Meryl Streep rides. With a mix of boxcars, open freight cars, and passenger cars, accentuating the far-flung, rural nature of the film's setting. Measures approx. 83 in. long assembled. Accompanied by 8-segments of track, measuring a combined 80.25 in. long. Highly visible chugging toward a matte painting in the movie's opening sequence, creating a picturesque impression of the vast African landscape. Mechanicals untested. Exhibiting some production wear. In production used very good condition. **\$6,000 - \$8,000**



**1682. *Scary Monsters* issue #21 published cover art by Terry Beatty.** (ca. 1990s) Original painting accomplished in acrylic and airbrush on 15 x 20 in. artists' board by Terry Beatty for the triple terror twenty-first issue of *Scary Monsters*. Signed by artist lower right corner in art "Beatty". Also included, vellum layout with paste up elements as seen on the resulting magazine cover. Exhibiting minor age and handling. In very good to fine condition. **\$1,000 - \$1,500**



**1683. *Scary Monsters* issue #12 published cover art by Terry Beatty.** (ca. 1990s) Original painting accomplished in acrylic and airbrush on 15 x 20 in. artists' board by Terry Beatty for the twelfth issue of *Scary Monsters*. Signed by artist lower right corner in art "Beatty". Also included, vellum layout with paste up elements as seen on the resulting magazine cover. Exhibiting minor age and handling. In very good to fine condition. **\$800 - \$1,200**



**1684. John Franklin signature "Isaac" hero hat from *Children of the Corn*.** (New World Pictures, 1984) Vintage original black felt wide brim hat with 4 in. rigid brim, approx. 4 in. tall crown, and black vinyl inner band with "hero" handwritten in gold paint pen, and under inner band, on white strip of velcro, handwritten "Isaac". Exhibiting light production handling. In production used vintage very good to fine condition. **\$400 - \$600**



**1685. *Cinefantastique* drawing by Roger Stine for the film *Dead Zone* starring Christopher Walken.** (1983-1984) Vintage original cover art painting accomplished in acrylic and airbrush on 12 x 15.25 in. artists' board of Christopher Walken, created for the cover of *Cinefantastique* magazine Vol. 14, No. 2. Signed by the artist, "Stine ©1983" in the lower left in art. Accompanied by a vintage issue of the resulting magazine. Exhibiting only minor age. In vintage fine to very fine condition. **\$1,000 - \$1,500**





**1686. Lou Gossett, Jr. "Drac" hero leather jumpsuit and armor from *Enemy Mine*.** (TCF, 1985) Original custom (4) piece leather alien costume including (1) unique jumpsuit with quilted padded panels at arms, hips and calves, corrugated sections at joints and discreet zipper front closure, (1) hexagonal chest panel attached to a ring collar, which affix to the jumpsuit with corresponding brass snaps, (1) wide belt with back flap panel and (1) pair of 3-toed leather boots with cross belts. The chest panel and integral shoulder paldrons feature futuristic metal chainmail panels and the back features a chain mail panel bisected by a padded leather spine that travels from shoulders to beneath the back flap. Exhibiting production use and wear. In very good to fine condition. Accompanied by a display mannequin. **\$2,500 - \$3,500**



**1687. Louis Gossett, Jr. "Drac" headpiece appliance from *Enemy Mine*.**

(TCF, 1985) Original alien headpiece prosthetic. Constructed of cast foam latex rubber with a back plate portion of vacuum formed plastic affixed. The piece is made to cover the actor's ears and change the shape of the human head to an elongated conical crown. Expertly painted and detailed to appear as otherworldly and bug-like. Created by FX wizard Chris Walas and crew. Worn by Louis Gossett, Jr. throughout the film as the alien "Drac" marooned with the human "Davidge" (Dennis Quaid). Interior handwritten, "Lou" and other production info. Exhibiting age, production wear, and deteriorated blending edges. In very good condition. **\$400 - \$600**



**1688. *Lost in Space* cover painting by Romas Kukalis.** (1998) Original painting accomplished in acrylic on 18 x 24.5 in. artists' board tipped to foam core by Romas Kukalis for the cover of *Lost In Space The New Journeys #1 Robotworld* by J.J. Gardiner, Scholastic chapter book. Unsigned. In fine condition. **\$600 - \$800**





**1689. Robert Duvall "Calvin Caspary" suit from *The Lightship*.** (CBS, 1986) Vintage original (2) piece tan glen plaid wool suit with (1) single breasted jacket with peaked lapel, 1-ticket flap pocket, 2-hip flap pockets, single button front closure, and lined in chocolate brown silk, with (1) pair matching pleated pants with zipper front closure, 2-hip slash pockets, interior buttons for suspenders, belt loops, cuffed hems, and lined in gold silk. Jacket retains internal Western Costume bias label with typed "2237-I", "Robert Duvall", "4i", and "17 1/2". Pants retain internal Western Costume bias label with typed "2237-I" and "Robert Duvall", also retains studio ink stamp. Exhibiting light production wear and age. In production used vintage very good to fine condition. **\$400 - \$600**



**1692. "Meg Mucklebones" maquette by Rob Bottin from *Legend*.** (Embassy Intl, 1985) Original "Swamp Witch" mask maquette constructed of slip cast vinyl shell and expertly painted in putrid green with ivory teeth and eyes peering out of the highly detailed sculptural lines and crags. The casting extends to a breastplate that juts from the neck a full 5 in. around. One of the many imaginative and startling characters created by retired genius FX artist Rob Bottin. In the film, "Meg" is played by Robert Picardo. The bust retains residual adhesive spots on the crown of the head where a wig was likely affixed. Handwritten on the interior core, "Original Prototype (Legend)". In very good production used condition. **\$600 - \$800**



**1690. Jack Johnson (2) hand-embellished production brownlines from *The Goonies*** (Amblin, 1985) Vintage original set of (2) storyboards printed on (1) 22.75 x 13.5 in. and (1) 24 x 17 in. artists' leaf, hand embellished with white artists pencil. Both tipped to 30.25 x 20 in. backing boards. Backing boards exhibit edge wear, soiling, age and handling. Brownlines remain in vintage fine condition. **\$300 - \$500**



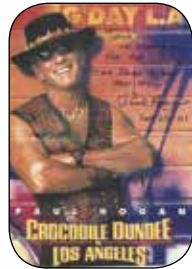
**1693. *The Breakfast Club* Final Draft script.** (Universal, 1985) Vintage original studio bound and bradded 147-page Final Draft script, written by John Hughes, dated 4/18/1984 on the cover. Exhibiting production wear, handling and age. In production used very good condition. **\$200 - \$300**



**1691. *The Goonies* "map style" 1-sheet poster.** (Amblin, 1985) Vintage original 27 x 41 in. 1-sheet poster for the original release of the beloved Richard Donner treasure hunt thriller. Rolled, never folded. Exhibiting some edge wear and handling. In very good condition. **\$200 - \$300**



**1694. *Pretty In Pink* Fifth Draft script.** (Paramount, 1986) Vintage original studio bound and bradded 117-page Revised Draft script, written by John Hughes, dated 5/9/1985 on the cover. Exhibiting production wear, handling and age. In production used very good condition. **\$200 - \$300**



**1695. Paul Hogan “Crocodile Dundee” vest from *Crocodile Dundee in Los Angeles*.** (Paramount, 2001) Original leather vest with hand tooled genuine brown alligator skin panels laced onto the front and back of the soft brown leather vest, with hook and eye and snap front closure, and gold buttons with leather straps and bone beads. Lined in brown silk and cloth, with 3-elastic belt loop straps, and signed by the actor on interior, “Paul Hogan 9/20/01”. Retains internal fabric label with handwritten “stunt only” on interior left shoulder. Also included, (1) 9.25 x 14 in. publicity poster inscribed by the actor, “Thank you on behalf of the Red Cross. This jacket is the “Real McCoy”, Paul Hogan, Sept 20-01”. Exhibiting light production wear and age, with minor soiling to interior silk lining. In production used very good to fine condition. **\$1,500 - \$2,500**



**1697. Sally Kellerman “Dr. Turner” fantasy costume designed by Durinda Wood for *Back To School*.** (Orion, 1986) Vintage original fantasy costume including (1) crème colored corset with lace-up back and hook and eye front closure, integral stays, and floral ribbon and crème lace detailing, and (1) long white strapless cotton shift with thin white ribbons tied to lace for hanging, blue ribbon accents, and lace detail. Corset retains costumers internal bias label with handwritten “Designed by Durinda Wood”. Highly visible during the fantasy scene where Rodney Dangerfield is romancing Sally Kellerman in a picnic dream sequence. Exhibiting production wear and handling, age, and light soiling. In production used vintage very good to fine condition. **\$800 - \$1,200**



**1696. Cinefantastique cover art for *Highlander* by Roger Stine.** (Thorn EMI, 1996) Original cover art painting accomplished in acrylic on 21 x 27 in. artists' board. Created for the May 1996 Vol. 16 No. 2 issue of *Cinefantastique* magazine. Exhibiting minor handling and age. In very good to fine condition. **\$2,500 - \$3,500**



**1698. “Critter” puppet head from *Critters*.** (New Line, 1986) Original “Critters” puppet head constructed of cast foam latex rubber with embedded plastic creature eyes, mouth full of cast resin teeth and hand applied hair. Measuring 9 x 10 x 8 in. Expertly studio painted to appear as a little, otherworldly flesh-eating monster. Created by the Chiodo Brothers and team. This puppet has been filled with polyfoam and mounted on a wooden stand for display. Rubber remains supple and paint exhibits only minimal wear and age. In very good condition. **\$1,000 - \$1,500**







**1699. Wes Craven's *New Nightmare* screen used "Freddy Krueger" painting by scenic artist Linda Newman.** (New Line, 1994) Original screen used large "Freddy Krueger" portrait painting accomplished in acrylic on 40 x 60 in. stretched canvas. Highly visible in *Wes Craven's New Nightmare* (aka *A Nightmare on Elm Street Part 7*) when Heather Langenkamp is talking to Robert Englund on the phone while he's painting this canvas. This monumental piece was gifted to a crew member by the film's Production Designer Cynthia Charette when the film wrapped. The painting's creator and Lead Scenic Artist on the film, Linda Newman, painted the piece for the production and her signature is in the lower right corner of the art, "LN 93". Exhibiting minimal handling and age. In very good to fine condition.  
**\$4,000 - \$6,000**



**1700. "Howard T. Duck" stunt head from *Howard the Duck*.** (Universal, 1986) Original "Howard the Duck stunt head constructed of cast foam latex rubber on embedded fabric inner sleeve, with white flocking overall for downy effect, white feathers added to the crown, foam rubber beak with supporting wire armature. Measures 13 x 12 x 9 in. Expertly painted and finished. With black mesh to hide the wearer's mouth and painted eyes added. This would have been a static version of the fully animatronic version but used for background or stunts. Handwritten "Stunt" on the front interior. The head has been foam-filled and set upon a post and wooden base for display. Exhibiting some loss of flocking and crazing to upper beak. In production used good condition.  
**\$2,000 - \$3,000**



**1701. *The Princess Bride* original 1979 script adapted by and from William Goldman's novel.** (TCF, 1987) Vintage original 151-page adaptation of William Goldman's 1973 fantasy romance novel. Dated September 1979, this version of the script differs slightly from the cult classic Rob Reiner film, having both a different opening and closing to the film, making it a unique piece of *The Princess Bride* history. Exhibiting age, handling, cover-wear, edge and corner wear on the cover, and minor page toning. In vintage good to very good condition.  
**\$200 - \$300**





**1702. Robin Wright “Princess Buttercup” signature red dress from *The Princess Bride*.** (TCF, 1987) Original red cotton period gown with herringbone texture. The floor length gown has v-neck collar and balloon sleeves ruched and ruffled at the cuffs. Sleeves, v-neck and back feature lace up grommets with snap and some hook and eye fasteners. Gathered and pleated at the waist. The bottom hem has been torn, suggesting it was the gown worn in the memorable scene when the “Dread Pirate Roberts” (Carey Elwes) tears it to make a torch to fend off the “Rodents of Unusual Size” in the Fire Swamp. Retaining the internal Berman’s and Nathan’s bias label typed, “Robin Wright 4894 Princess Bride”. Exhibiting some age and fading in areas. In overall very good condition. This iconic costume was prominently displayed at the Seattle Museum of Pop Culture for their “Fantasy: Worlds of Myth and Magic” exhibition in 2013. **\$60,000 - \$80,000**





**1703. Bill Duke “Mac” hero prop Claymore mine from *Predator*.** (TCF, 1987) Vintage original prop prop Claymore mine constructed cast hard rubber with metal components. Front relief text reads “Front toward enemy” and verso text, “Practice back m-33 apers mine”. Measures 8.5 x 4.75 x 2 in. Exhibiting production wear, age and handling, with some rust to metal brackets. In production used very good condition.  
**\$400 - \$600**



**1704. “Predator” early oversize concept artwork for *Predator*.** (TCF, 1987) Vintage original concept art accomplished in pencil and artists markers on 23.5 x 34.5 in. vellum, depicting a very different concept “Predator” than the ultimately realized creature, this one being far less humanoid, and more insectoid. Signed by the artist, “Nakita Knatz 1985” mid-right within the art. Exhibiting production wear, handling and age, and edge and corner wear and loss. Art remains vibrant and highly detailed. In production used vintage good condition.  
**\$600 - \$800**

**1705. Apogee production file of images relating to filming miniatures for *Spaceballs*.** (MGM, 1987) Collection of vintage original (20+) Apogee production materials including (6) 35mm color transparency slides of spaceship models and production, (1) 56 x 9.75 in. brownline copy of the “Spaceball 1” spaceship schematics, (8) photographs ranging in size from 6 x 4 in. to 10 x 8 in. featuring images of ships and Mel Brooks posing with the Winnebago filming miniature, unused decals for the Winnebago ship and more. All exhibit age and production handling. In generally good to fine condition. **\$200 - \$300**



**1706. Joan Rivers “Dot Matrix” character sketch by Donfeld for *Spaceballs*.** (MGM, 1987) Original character concept sketch accomplished in pencil and metallic gold paint on 18 x 24 in. artists' leaf. With detail sketch in the border. Unsigned. Exhibiting production wear, soiling and some tape remnants to corners. In very good condition.  
**\$300 - \$500**



**1707. Joan Rivers “Dot Matrix” helmet from *Spaceballs*.** (MGM, 1987) Original robot helmet constructed of 2-piece vacuum formed plastic mask designed to be fastened around the actor's head with velcro and with gold screened nose and mouth ports to obscure the wearer from being seen inside. Played by Joan River, this comical character was an irreverent homage to the “C-3PO” character from *Star Wars*. Measuring approx. 11 x 10 x 8 in. The interior of the helmet is fitted with polyfoam for snugly fitting to the actor's head. Non-screen matching gold foil hair added for display purposes. Exhibiting production wear. In very good condition.  
**\$6,000 - \$8,000**



**1708. *Spaceballs* Winnebago filming miniature model.** (MGM, 1987) The most iconic prop from the Sci-Fi send-up of the Star Wars phenomenon. Director Mel Brooks brings us his campy take on the “Millennium Falcon” with this, the “Eagle 5” Space Winnebago! The hyper-realistic miniature RV, retrofitted for space travel, measures 35 in. long x 10.7 in. tall x 37 in. wide. Constructed of custom made cast resin, vacuum formed plastic panels, metal, plastic and wood components. Assembled and finished with obsessive attention to minute detail like tiny rearview mirrors, a truck horn on the roof, door handles, fuel ports, decal branding to air conditioning vents, minuscule windshield wiper, realistic striping and badging, and much more. With impressive spaceship engines affixed under each wing and the “Eagle 5” insignia displayed proudly on the doors. A closer peek through the model’s windshield reveals both pilot and co-pilot in place in the form of striking miniature likenesses of “Lone Starr” (Bill Pullman) and his faithful sidekick “Barf” (John Candy) with applied hair and fabric costumes. The very finest examples of model making magic are on display in this iconic piece. Highly visible in scenes where Eagle 5 journeys through space. In production used very fine condition. Provenance: The collection of Grant McCune. **\$12,000 - \$15,000**

**310-859-7701**





**1709. Mel Brooks "Yogurt" statue production maquette from *Spaceballs*.** (MGM, 1987) Original hollow cast fiberglass maquette measuring 17 x 11 x 15.5 in. Expertly studio painted and finished to appear as a carved effigy of "Yogurt", Mel Brooks's irreverent homage to "Yoda" of the *Star Wars* saga. This maquette accomplishes the tall order of making Brooks, who plays the character on screen, recognizable in the character. The piece was created by Christopher Ross. Exhibiting age, wear and minor chipping to edges and paint. In overall very good to fine condition. **\$10,000 - \$15,000**



**1710. *Spaceballs* prop "Princess Vespa" doll and box.** (MGM, 1987) Vintage original prop "Vespa" doll in box constructed of a vintage Barbie doll box with prop printouts affixed to all box faces, and clear plastic window of original box revealing the 11.5 in tall poseable brunette bride doll. Box measures 5 x 13 x 2.5 in. Exhibiting production wear, handling and age, with some edge warping of the printed graphics, revealing bits of the bright pink Barbie box beneath. From the "*Spaceballs: The Merchandise*" sequence of the film. In production used vintage good to very good condition. **\$300 - \$500**

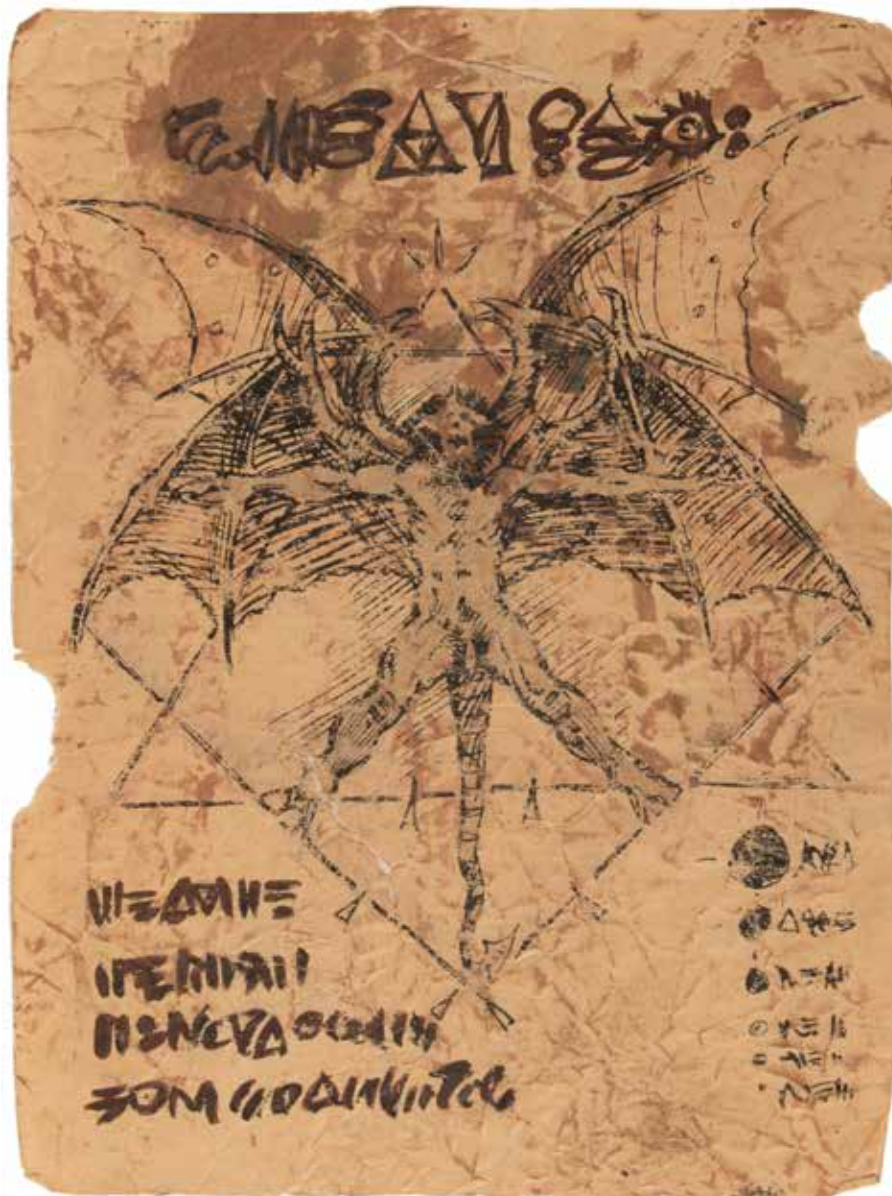


**1711. *Monster Squad* "Gillman" production paint study bust created by Stan Winston Studio.** (HBO, 1987) Original cast hollow resin character bust of a proposed "Gill man" creature from the modern monster movie. Masterfully sculpted with minute scales, fins, and gills, and expertly studio airbrushed in greens and yellows. Measuring 17 x 12 x 16 in. Resin teeth are added and the effect is finished with hand painted mottled fish eyes. Used as a study maquette for the creature that would ultimately be realized for Stan Winston by the brilliant Steve Wang. In production used very good to fine condition. **\$1,000 - \$1,500**





**1712. *Army of Darkness* animatronic “Deadite” skeleton arm and hand.** (De Laurentiis, 1993) Original animatronic skeletal arm and hand. Constructed of cast foam latex rubber “skin” applied over a 30 in. tooled aluminum animatronic armature. Mechanical cables protrude from the back of the arm, down the length of the rod. Manipulating pull-hoops cause the skeletal fingers to curl and extend. Exhibiting production wear, age and some deterioration to interior foam. In production-used good to very good condition. **\$600 - \$800**



**1713. “The Book of The Dead” lost page from *Evil Dead 2*.** (De Laurentiis, 1987) Original printed and hand-drawn page from the movie’s iconic “Book of The Dead” prop. Accomplished in ink on 5.5 x 8 in. parchment paper. The page has been expertly studio crumpled and distressed to appear ancient with discoloration, soiling and strategic edge loss. Accompanied by a COA signed by the artist, Tom Sullivan and titled, “Proportions of the Demon Figure. *Evil Dead II*”. In very good production used condition. **\$3,000 - \$5,000**



**1714. Nathan Davis “Reverend Kane” special effects head from *Poltergeist 3*.** (MGM, 1988)

Original animatronic head and rig. Consisting of a cast vinyl skin over fiberglass articulating substructure measuring 10 x 7 x 9 in. The head has been expertly studio painted to appear decrepit and sinister with prosthetic grade glass eyes and cast acrylic teeth added. A series of cables lead from the back of the head to an 8 x 5 in. tooled aluminum puppeteering rig with grip and a series of finger rings that, when manipulated, cause the head to animate. This prop was made under supervision of makeup legend Dick Smith. Head exhibits wear and some cracking in the mouth areas. Mechanicals untested. In good condition. **\$1,500 - \$2,500**







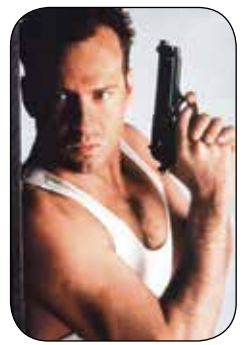
**1715. Coming to America John Landis postcard with Gold Zamunda coin.** (Paramount, 1988) Vintage original 6 x 4.25 in. postcard featuring the movie poster for *La Loba (The She Wolf)* on one side, and an inscribed note from John Landis to comedian/writer Bob Zmuda, "Bob, Good talking with you today. Here is a coin from your country – a prop from *Coming to America* that got a close-up in the picture! See you soon. Best always – John", referring to the attached 1.5 in. golden prop coin featuring a bas relief of Eddie Murphy as "Prince Akeem", jesting that the country of Zamunda was similar to "Zmuda". Exhibiting minor age and handling. In vintage very good to fine condition. **\$200 – \$300**

**1716. Coming to America (2) Bank of Zamunda \$100 pound prop money.** (Paramount, 1988) Vintage original (2) prop bank notes featuring portraits of Eddie Murphy as "Prince Akeem". Measuring 6.25 x 3.75 in. Exhibiting minor production wear, handling and age. In vintage very good to fine condition. **\$200 – \$300**



**1717. Robert Englund "Phantom" black tailcoat from The Phantom of the Opera.** (TCF, 1989) Vintage original double breasted black wool tailcoat with wide collar, notched lapel, button front closure, self covered buttons, and square tails. Lined in black sateen with 1-interior slash pocket. Retains interior Bermans & Nathans bias label with typed "Robert Englund 11628 Phantom of the Opera" and handwritten "42L". Also retains fabric label with handwritten "Dinas Father". Exhibiting light production wear, handling and age. In production used very good to fine condition. **\$600 – \$800**

**1718. Bruce Willis "John McClane" hero costume from Die Hard With a Vengeance.** (TCF 1995) Original signature costume including (1) white ribbed tank top, (1) pair pleated stone colored pants with zipper front closure, belt loops and cuffed hems, and (1) black leather belt with silver metal buckle. Highly visible throughout the film, this signature tank and trouser combo is John McClane's iconic look. All pieces expertly studio distressed, soiled, abraded and torn. In production used good condition. **\$1,500 – \$2,500**



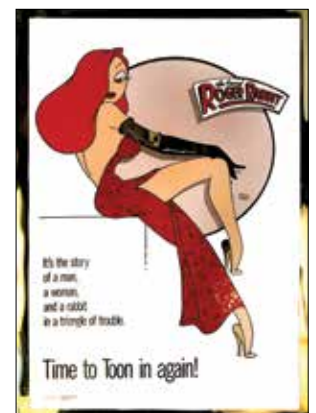
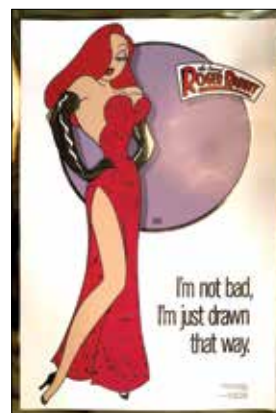
**1719. Bruce Willis "John McClane" screen used stunt Beretta 9mm pistol from *Die Hard*.** (TCF, 1988) Vintage original prop 9mm static pistol measuring 8.5 x 5.25 in., constructed of cast hard black rubber. Marked on the slide, "BER053698 Z, Beretta U.S.A. Corp. ACKK, MD - Made in the USA" with PB logo, and on the other side, "MOD. 92F - CAL 9mm Parabellum - Patented". With P. Beretta logo on either side of the handgrip. Exhibiting light production wear with broken hammer. In production used vintage very good to fine condition. Acquired directly from ISS and was displayed at their offices. Hammer broken off during production. **\$1,000 - \$1,500**



**1720. *Die Hard With a Vengeance* prop MP5k machine gun.** (TCF, 1995) Original black rubber static prop machine gun modeled after a Heckler & Koch MP5K-PDW. Gun features a stubby handle front grip, secondary grip at the back of the gun, long faux magazine in front of trigger guard and a black web carrying strap attached to metal hoops at the top front and the back of the prop. The prop weapon exhibits production wear. In good to very good condition. **\$600 - \$800**



**1721. Robert De Niro "Jack Walsh" hero leather coat from *Midnight Run*.** (Universal, 1988) Vintage original hip-length black leather coat with short collar, zipper front closure, 2-chest flap pockets and 2-hip flap pockets, cuffed sleeve hems with snap button closure, lined in black silk with 2-interior smugglers pockets, 1-pouch pocket. Highly visible, this signature jacket is seen throughout the film. Exhibiting production wear and age. In production used vintage very good condition. *Provenance:* Profiles in History Auction 23, December 16, 2005, Lot 187. **\$3,000 - \$5,000**



**1722. *Who Framed Roger Rabbit?* (2) mylar 1-sheet posters featuring "Jessica Rabbit".** (Killian, 1988) Collection of (2) vintage original gold mylar 27 x 41 in. 1-sheet posters including (1) Jessica Rabbit Style E and (1) extremely rare test Red Dress Style D that had a print run of less than 100. Exhibiting only light handling. In very good condition. **\$200 - \$300**

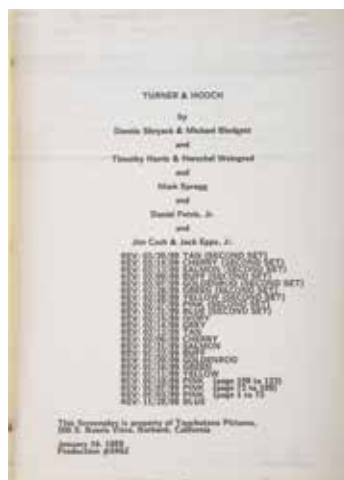




**1723. Val Kilmer “Madmartigan” and Warwick Davis “Willow” miniature puppets and shield sled display from *Willow*.** (MGM, 1988) Vintage original screen used puppets and shield sled from the fantasy film. Consisting of 2-puppets of cast foam latex over wire armature, dressed in fabric and leather costumes components, expertly painted and with applied hair, including 1-Madmartigan 11 x 7 in. figure and 1-Willow 7 x 4 in. figure (grasping red swaddling representing the baby princess that Willow is charged with protecting). Both puppets are posed seated on a 14.5 x 6 in. cast fiberglass shield, repurposed as a sled. Used in FX sequences of the exciting “snow chase” in the film. Displayed on a 10 x 19 x 15 in. resin and polyfoam glacial-themed base capturing the spirit of the adventure. Figures exhibit some hardening to the latex materials. Otherwise in very good to fine condition. **\$4,000 - \$6,000**



**1724. Original production clapperboard from *Child's Play*.** (United Artists, 1988) Vintage original production used clapperboard measuring 11 x 9.25 in. Hinged wooden clapsticks at top with black-and-white interleaved diagonal lines. With plexiglass whiteboard slate with red and black transfer letters reading, "United Artists", "Child's Play", "Dir: Tom Holland" and "Cam: Bill Butler". Retaining some marker on the slate surface. In production used fine condition. **\$800 - \$1,200**



**1725. *Turner and Hooch* Dog Trainer's annotated script.** (Buena Vista, 1989) Original 124-page Shooting Script written by Dennis Shryack & Michael Blodgett, and Timothy Harris & Herschel Weingrod, and Mark Spragg, Daniel Petrie Jr., and Jim Cash & Jack Epps Jr. This was dog trainer Scott or Clint Rowe's copy and includes some annotation in the form of animal behavior scenes circled in pen, for example: "Turner and Hooch both yawn at the same time." Exhibiting soiling, production use, missing back cover. In good condition.  
**\$400 - \$600**



**1726. *Lethal Weapon 2* script.** (Warner Bros., 1989) Vintage original studio bound and bradded 122-page Revised Draft script, writer uncredited, dated 12/6/1988 on the cover. Exhibiting production wear, handling and age. In production used very good condition.  
**\$200 - \$300**



**1727. “Chucky” walk around costume from *Bride of Chucky*.** (Universal, 1998) Original oversize 2 X scale walk around “Chucky” creature suit. Measuring 53 x 17 x 13 in. Constructed of silicone mask and hands expertly studio painted and with head finished with sutures and vacuum formed blood shot eyes with irises removed for the wearer’s vision. Signature red hair has been hand punched into the head. Dressed in his iconic screen used blue kiddie jumper and red tennis shoes (with shirt and gory knife added for display). All assembled on a standing display. Visible in forced perspective shots of Chucky stalking. Exhibiting minor production wear in very good to fine condition. **\$8,000 - \$12,000**

**1728. “Tiffany” posable puppet from *Bride of Chucky* and *Seed of Chucky*.** Original screen used “Tiffany” puppet figure constructed of cast silicone head, torso and hands, with head expertly studio painted and finished with glamor makeup, resin teeth and prosthetic grade eyes. Character wig applied. The head and torso have been attached to a soft sculptured body constructed upon a posable aluminum wire armature. The approx. 29 x 12 x 10 in. doll is dressed in *Seed of Chucky* screen used wedding dress and black leather jacket. The “Tiffany” necklace is a replica added for display. First used in *Bride of Chucky*, then altered for use in Universal’s “Chucky Insult Emporium”. After, any altered elements were replaced with screen used elements from *Seed of Chucky*. The head skin is split in the back for easy application and removal from an animatronic version of the puppet, covered by wig. In very good to fine production used condition. **\$10,000 - \$15,000**





1729. "Glen" 1-hero animatronic puppet and 1-hero posable puppet from *Seed of Chucky*. Original (2) screen used "Glen" puppets including (1) animatronic puppet constructed of cast silicone head, torso and hands, with head expertly studio painted, finished, and signature red hair wig applied. Silicone character elements applied to animatronic skeleton of cast fiberglass, vacuum formed plastic, foam latex rubber and metal components, with resin teeth and prosthetic eyes attached to the animatronic skull portions of the mechanicals. The articulated internal elements are attached to cables that lead from the figure to the animating rigs and grips that, when manipulated, cause the figure to move in lifelike fashion on screen. The character is finished with screen used signature costume. Also includes (1) "Glen" puppet figure constructed of cast silicone head, hands, cast resin teeth, prosthetic grade eyes and signature red hair. The head has been attached to a soft sculptured body constructed upon a posable aluminum wire armature. The head skin on both puppets is split in the back for easy application and removal from animatronics, and concealed by wig. Both in very good to fine condition. This animatronic Glen puppet represents the state of the art in animatronics. \$40,000 - \$60,000





# SEED OF CHUCKY



**1730. “Chucky” posable puppet from *Curse of Chucky*.** (Universal, 2013) Original screen used “Chucky” puppet figure constructed of cast silicone head and hands, with head expertly studio painted and finished with sutures and prosthetic grade eyes. Signature red hair has been hand punched into the head. The head has been attached to a soft sculptured body constructed upon a posable aluminum wire armature. The 21 x 16 x 13 in. doll is dressed in screen-matched costume and shoes. This puppet is highly visible in the suspenseful “attic reveal” sequence. The head skin is split in the back for easy application and removal from an animatronic version of the puppet. Exhibiting some imperceptible breaches in the crown of the head, covered by hair. In very good to fine production used condition. **\$20,000 - \$30,000**

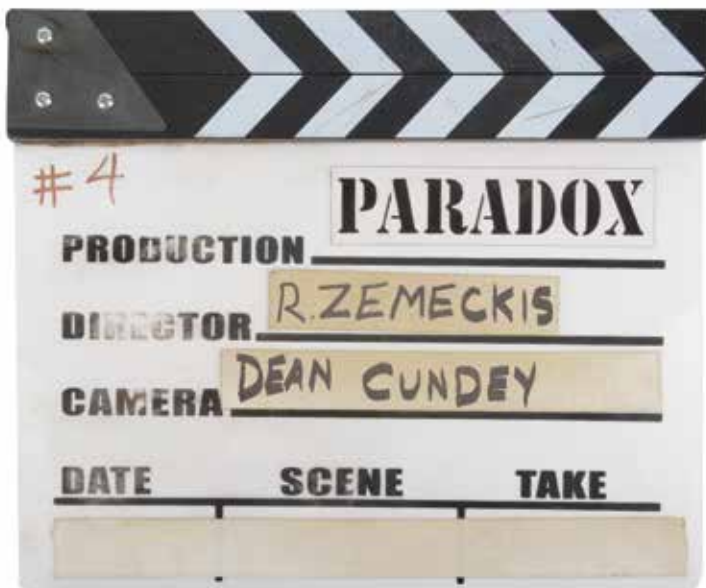




**1731. “Good Guy” prop “Chucky” in box from *Child’s Play*.** (Universal, 1990) Original “Good Guys” box with vacuum-formed plastic “Chucky” doll insert. The large box measures approx. 34.5 x 12.75 x 7.75 in. with glassine window intact and vibrant colors. The vacuum-formed, full-color Chucky insert measures 24 in. tall. Exhibiting only minimal handling and creasing to box top. In very good to fine condition. Comes with a COA from makeup FX wizard Kevin Yagher. **\$600 - \$800**



**1732. Robert Zemeckis’s director’s chair from *Back to the Future II & III*.** (Universal, 1989-1990) Vintage original Robert Zemeckis’ personal, on-set director’s chair from *Back to the Future*, *Back to the Future II*, and *Back to the Future III*. Consisting of a 33 x 24 x 19 in. folding wooden director’s chair with a bright yellow leatherette fabric seat and matching 22.5 x 6.5 in. chair back with, “Robert Zemeckis” printed in black vinyl on both front and back. Exhibiting production use and some minor wear. In vintage fine condition. Also includes the script supervisor chair back from same films, with “Script” printed in black vinyl on the front. **\$2,000 - \$3,000**



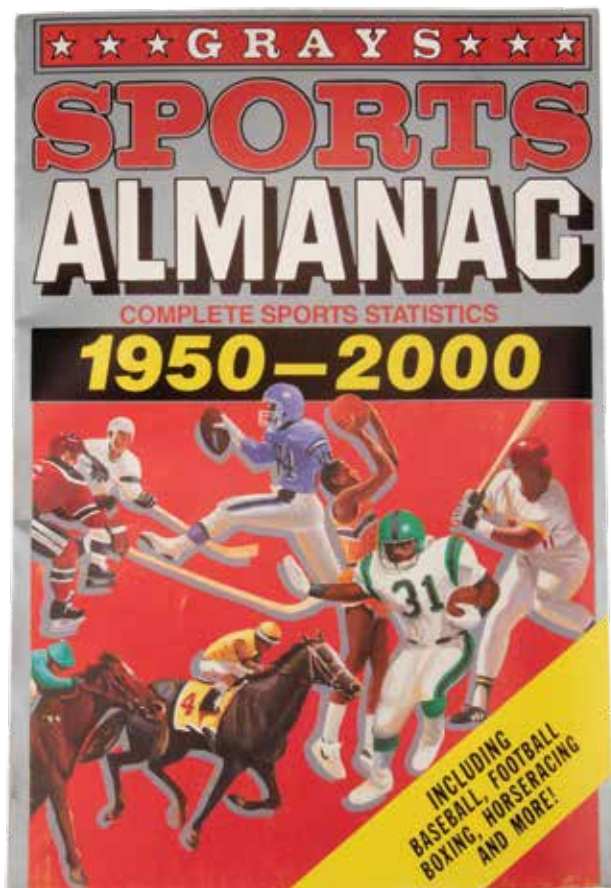
**1733. Original clapperboard for *Back to the Future II* (working title: *Paradox*).** (Universal, 1989) Vintage original production used clapperboard measuring 11 x 9.25 in. with hinged wooden clapsticks at top with black-and-white interleaved diagonal lines. With plexiglass whiteboard slate with imprinted fields for Scene, Take, and Date. “Production: Paradox”, “Director: R. Zemeckis” and “Camera: Dean Cundy” handwritten on white gaffer tape. Retaining some marker on the slate surface. In production used fine condition. **\$2,000 - \$3,000**





**1734. Michael J. Fox "Marty McFly" hero Mattel Hoverboard from *Back to the Future II*.** (Universal, 1989) Without question, Marty's Mattel Hoverboard is the most recognized and revered prop from *Back to the Future II*. This prop was custom made by the production for use by Michael J. Fox during filming. Measuring 28 x 8 x 1.5 in., the board is constructed of lightweight Styrofoam with hand-applied Mattel graphics and Velcro strips, a circular footpad with pink fur-covered strap, and vacuum formed plastic hover pans. Exhibits minor bumps and wear from the production. Overall, in very good condition. Comes with a COA signed by *Back to the Future* trilogy Writer/Producer Bob Gale. **\$30,000 - \$50,000**





**1735. Gray's Sports Almanac from Back to the Future II.** (Universal, 1989) The key prop device for this film, this is the 40+page "Gray's Sports Almanac" that Biff uses to disrupt the space-time continuum thereby creating the alternate 1985. Several examples of this key prop were created because it was so central to the story, appearing in numerous scenes. The printed sports statistics are the same configuration as when old Biff and young Biff are listening to the radio in the garage. Many were used, battered and destroyed throughout the course of the production. This example exhibits only a trace of rubbing on the covers suggesting it was one of the examples from the antique store in 2015 where Marty buys the Almanac. Acquired directly from a key crewmember from the trilogy. In fine condition. **\$6,000 - \$8,000**



**1736. Back to the Future II miniature lane marker.** (Universal, 1989) Vintage original Skyway lane marker devices seen floating in the sky during the futuristic flying DeLorean sequences in *Back to the Future II*. Created by ILM, the 7.5 in. device is constructed of red aluminum supports, printed with "HY 30," with two white tube lights, a mini rubber model Bridgestone tire with airbrush detailing topped by a yellow plastic dome over a flashlight bulb. The device is attached to a 14 in. curved rod (covered in black velveteen to read as negative space) with a tooled aluminum cylindrical base. The entire piece measures 16 in. tall. Electronics are present for illumination but untested. In production-used, fine condition. **\$1,000 - \$1,500**



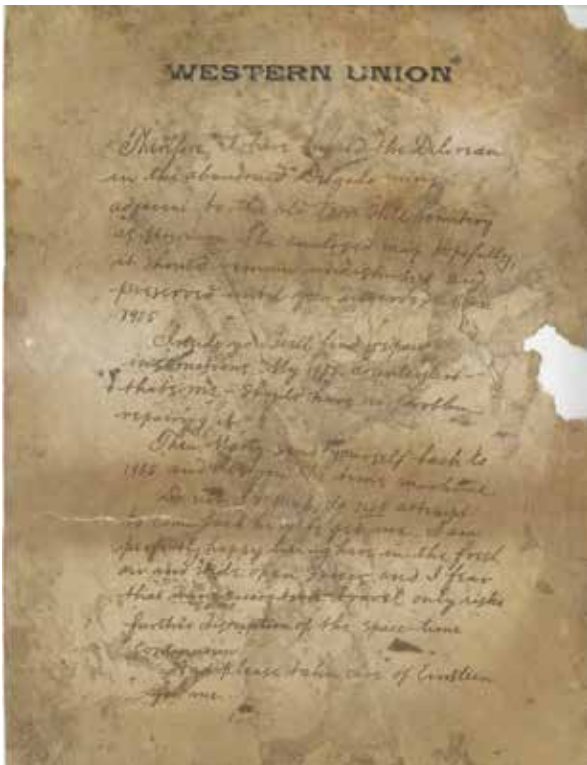
**1737. Back to the Future II '57 Chevy in dumpster created for the Hill Valley sequence.** (Universal, 1989) Vintage original "rusted" model car in dumpster constructed of cast resin components, with some modeler's materials such as lichen and brush for realistic touches. Dumpster has affixed Hill Valley Sanitation stickers. Car has hand painted graffiti, "bust this", "Strickland sucks", "eat me", etc, and "bullet" holes all over. All pieces are expertly hand-painted to appear distressed. The 16 in. long x 8 in. wide x 6 in. miniature dumpster containing a 15 x 6 in. miniature junked '57 Chevy hull was not ultimately seen in the final cut of the film. The brilliant model makers at Industrial Light & Magic were responsible for the hyper-realistic miniatures that populated the *Back to the Future* series of films. Back to the Future II, again found "Marty McFly" (Michael J. Fox) traveling backwards and forward through time and adventure. With some minor repairs. In production-used, very good condition. **\$600 - \$800**



**1738. Original DeLorean time machine part from *Back to the Future Part III*.** (Universal, 1990) Arguably the most iconic Sci-Fi vehicle of all time, this is an original part from “Marty McFly’s” (Michael J. Fox) DeLorean time machine from *Back to the Future Part III*. The repurposed industrial piece—a bundle of aluminum gas canisters painted olive green with attached accumulator rods—is readily identifiable as part of the time travel modifications on the rear passenger side of the sports car. In the third installment of the franchise, Marty’s DeLorean breaks down, trapping him in 1885. He uses a locomotive to push the time machine up to 88 mph so he can travel back to 1985. Once he makes the time jump, a speeding modern train traveling on the same track demolishes the car. After filming finished on the crash scene, stunt person Debbie Evans (double for Elizabeth Shue) found and kept this part of the DeLorean’s time travel mechanism, which had been thrown clear of the wreckage. Measures approx. 21 x 12 x 4.25 in. Comes with a notarized LOA from Debbie Evans. Exhibits some production wear. In good condition. **\$3,000 - \$5,000**



**1739. Mary Steenburgen “Clara Clayton” vintage western gown worn in *Back to the Future III*.** (Universal, 1990) Original lavender shantung dress with short standing purple collar with crème scalloped piping, ornate button front closure, purple sleeve cuffs with crème scalloped piping, and integral bustling in the skirt creating the gathered folds. Upper lined in white cotton fabric. Exhibiting production wear, handling and age, with minor seam separation along the pack panels and slight fraying to the train hem. In production used very good to fine condition. **\$2,000 - \$3,000**



**1740. Christopher Lloyd “Doc. Brown” handwritten letter from *Back to the Future III*.** (Universal, 1990) Original Western Union prop letter measuring 8.5 x 11 in. on Western Union “stationary”, handwritten in brown ink “Doc Brown’s” iconic blast from the past letter which was hand delivered to “Marty”, mere moments after Doc Brown disappeared in his DeLorean, assuring Marty he’s okay, and not to follow him into the past. In part, “Do not, I repeat, do not attempt to come back here to get me. I am perfectly happy living here in the fresh air and wide open spaces, and I fear that unnecessary time travel only risks further disruption of the time space continuum. And please take care of Einstein for me...” Expertly studio distressed and aged, with intentional fading, toning, soiling, wear and tear. In vintage production used very fine condition. **\$1,000 - \$1,500**





**1741. Johnny Depp “Edward” articulating hand from *Edward Scissorhands*.** (TCF, 1990) Original signature Johnny Depp “Edward Scissorhands” scissor hand glove expertly constructed of 5-cast hard rubber and vinyl scissor blades of various sizes and scissor handles, with sleeves at the back end for the actor’s fingers and thumbs to slip into. A back of hand, cast rubber plate is then affixed to mask the actor’s fingers and the entire assemblage is completed by a black leather double-strap belt and buckle harness. All rubber elements meticulously studio-painted to simulate realistic metal and sharp scissor blades. Measuring approx. 20 x 8.5 in. this represents the key costume item from the movie that established Tim Burton as a visionary dark and whimsical storyteller and Johnny Depp as his muse. Exhibiting studio distress, production handling and wear. In production used fine condition. **\$1,000 - \$1,500**



**1742. “Killer Shrimp” puppet from the dinner party sequence in *Beetlejuice*.** (Warner Bros., 1988) Vintage original shrimp arm puppet constructed of slip cast latex glove expertly studio painted and detailed. In one of the most memorable scenes of the film, the dinner party erupts into a rendition of the “Banana Boat” song and then, guests are attacked by the shrimp cocktail! This “Killer Shrimp” puppet measures 21.25 in. Foam filled for display. Exhibiting production handling, wear, and age, with chipped paint. In production used vintage good to very good condition. **\$2,000 - \$3,000**



**1743. *The Nightmare Before Christmas* “Halloween Town” screen used background house.** (Disney, 1993) Original miniature house set piece from Halloween Town in Tim Burton’s beloved offbeat holiday classic. Constructed of plywood substructure, with applied resin composite surface, thrust balcony, architectural features with inset gel transparencies for interior cutout window illumination. The odd angled structure measures 31 in. x 13.5 x 8.5 in. and retains electronic lighting elements and wires. Visible in the Halloween Town scenes. Exhibiting production wear and handling. Electronics present and working. In very good to fine condition. **\$2,000 - \$3,000**





**1744. *The Nightmare Before Christmas* (2) production drawings.** (Disney, 1993) Original production sketches accomplished in pencil and pen and ink on 8 x 5.5 in. artists' leaf. Pinholes at corners. In fine condition. **\$600 - \$800**



**1745. *The Nightmare Before Christmas* (2) production drawings.** (Disney, 1993) Original production sketches accomplished in pencil, colored pencil, and pen and ink on 8 x 5.5 in. artists' leaf. Pinholes at corners. In fine condition. **\$600 - \$800**



**1746. *The Nightmare Before Christmas* (2) production drawings.** (Disney, 1993) Original production sketches accomplished in pencil and pen and ink on 8 x 5.5 in. artists' leaf. Pinholes at corners. 1-exhibits water damage and staining. In very good to fine condition. **\$600 - \$800**



**1747. Tim Burton signed drawing of "Jack Skeleton".** (ca. 1990s) Original drawing accomplished in pen and ink on artist paper measuring 11 x 8.25 in. Signed by Burton. In very fine condition. **\$800 - \$1,200**

**1748. "Jack Skellington" concept drawing from *Nightmare Before Christmas*.** (Disney, 1993) Original concept drawing accomplished in pastel on black artists' board measuring 16 x 7 in. Pinholes at the corners. In fine condition. **\$2,000 - \$2,500**







**1749. Jack Skellington” reference maquette and coffin sleigh and trash can prop from *The Nightmare Before Christmas*.** (Disney, 1993) Original production maquette consisting of (1) “Jack Skellington” in Santa suit reference maquette constructed of hardened modeling compound expertly studio painted in acrylics and accented with white faux fur cuffs, hatband and beard, measuring 9 x 7 in. Also includes (1) coffin sleigh prop constructed of balsa wood panels, vacuum form lid, aluminum coil rails, and metal and vacuum formed details airbrushed and hand-painted with some pencil notation to the surface of the coffin, measuring 15 x 7.5 x 5 in., and (1) trash can prop constructed of vacuum formed components and cut aluminum sheet studio painted and distressed, measuring 7.5 in. round x 12 in. tall. All in production used fine condition. **\$10,000 – \$15,000**

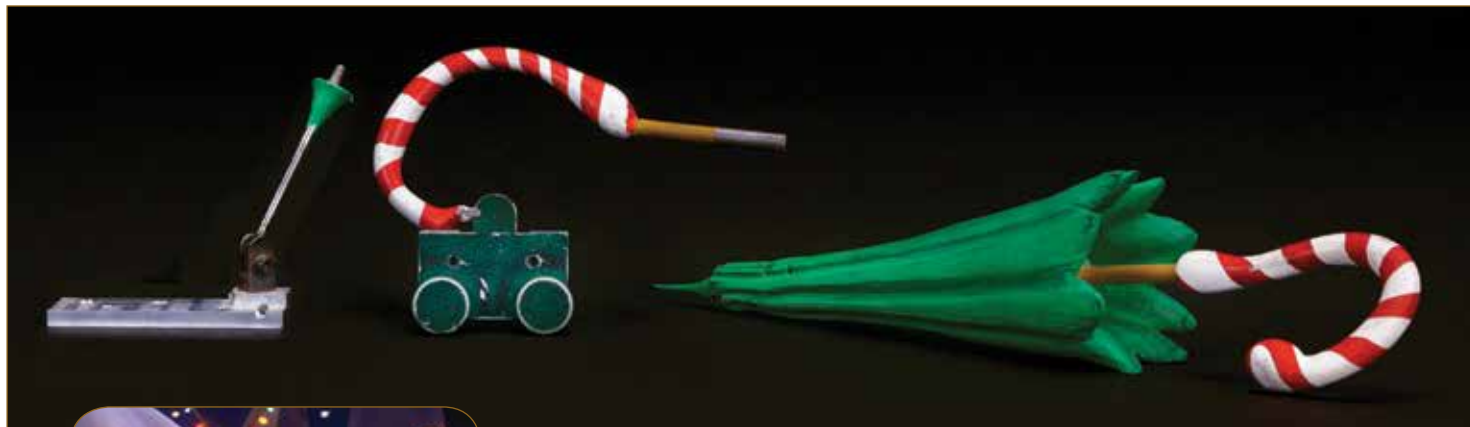


**1750. *The Nightmare Before Christmas* gothic tower set piece.** (Disney, 1993) Original gothic tower set piece constructed of resin-coated carved foam with wooden components, expertly studio painted. Unfinished back retaining wiring and lighting element. Measures 32 x 13 x 8 in. Exhibiting light wear. In production used fine condition. **\$2,000 – \$4,000**



**1751. “Oogie Boogie” (3) stop motion insect puppets from *The Nightmare Before Christmas*.** (Disney, 1993) Collection of (3) stop motion insects constructed of cast foam rubber and resin components and with posable wire legs. When we meet the super villainous “Oogie Boogie” in Tim Burton’s dark and whimsical holiday classic, we learn that under his green burlap exterior, all manner of creepy crawlies lurk. These insects were among those corpulent critters. Measuring approx. 1 to 1.25 in. painted in colorful detail. Presented in a plexi display box with images from the film, title placard and Oogie Boogie replica figure. In very good to fine condition. **\$600 – \$800**





**1752. Jack Skellington screen used hero animated umbrella and components from *The Nightmare Before Christmas*.** (Disney, 1993) The umbrella was designed with a replaceable tip used as a set tie-down. The rubberized fabric and resin umbrella also comes with a tooled aluminum rig with matching candy cane umbrella handle used when "Jack" flies down a string of Christmas lights. This scene is one of the most memorable as "Jack's" discovery of a new holiday town is the incident that brings Christmas and Halloween together in this beloved classic. Only one hero umbrella was made for these scenes apart from the extra components. In production used fine condition. **\$2,500 - \$3,500**



**1753. *The Nightmare Before Christmas* "Santa's Workshop" book.** (Disney, 1993) Original miniature prop book constructed of modelers' board cover painted green with a cameo on the front cover hand-lettered, "Santa's Workshop" with holly berry motif. Content consists of facing page spread with printed graphic of "Santa" driving his reindeer and sleigh over rooftops, hand embellished in acrylic blue. Exhibiting some production wear and age. In very good condition. **\$2,000 - \$3,000**

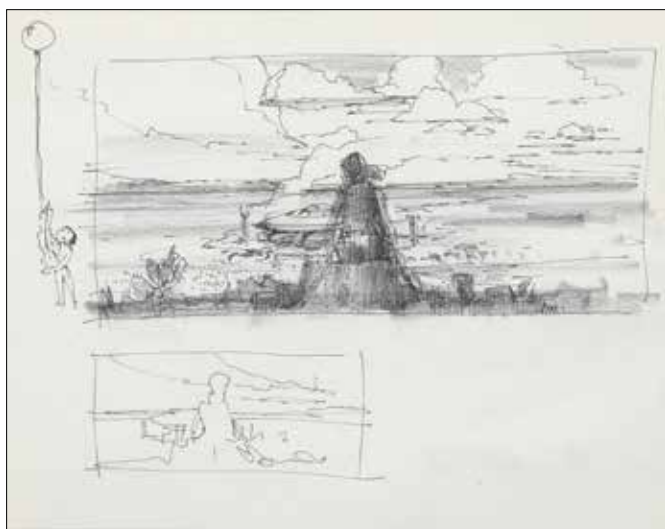


**1754. *Cinefantastique* cover art of the Tim Burton film *Ed Wood* by David Voigt.** (1995) Original cover art accomplished in acrylics and airbrush on 15 x 19.5 in. artists' board for the cover of the Oct. 1994 Vol. 25 No. 5. Issue. Depicting "Vampira" (Maila Nurmi) and "Inspector Clay" (Tor Johnson) in their infamous scene from *Plan 9 From Outer Space* as a background to a portrait of director Tim Burton. Signed "Voigt" on the subject's collar. In fine to very fine condition. **\$2,000 - \$3,000**





**1755. *Mars Attacks!* “Martian” flying saucer filming miniature.** (Warner Bros., 1996) Original large-scale model miniature of Martian spaceship in the traditional saucer shape with top dome. Constructed of cast fiberglass and measuring 28 in. round x 14 in. tall. Expertly studio painted metallic matte silver. The large model is outfitted with 3-cables at strategic point on the hull for suspending the model. Exhibiting minor wear and use. In very good to fine condition. **\$3,000 - \$5,000**



**1756. *Mars Attacks!* original storyboard.** (Warner Bros., 1996) Original framed production storyboard of a saucer and a kid with a balloon measuring 15 x 12 in. with 9.5 x 7.5 in. visible through matting. In fine to very fine condition. **\$200 - \$300**



**1757. *Mars Attack!* “Martian” head background mask and glove.** (Warner Bros., 1996) Original (2) “Martian” pieces including (1) cast latex 19 x 15 x 10 in. rubber, over-the-head and shoulders mask, expertly studio painted and finished with cast resin eyes (with holes for wearer’s vision) and cast silver finial details at the temples and (1) faux leather green PVC-covered quilted finger, left hand glove with upper hand sheath and gauntlet sleeve. Mask exhibits minor edge wear and glove exhibits light PVC loss. In very good condition. **\$2,000 - \$3,000**

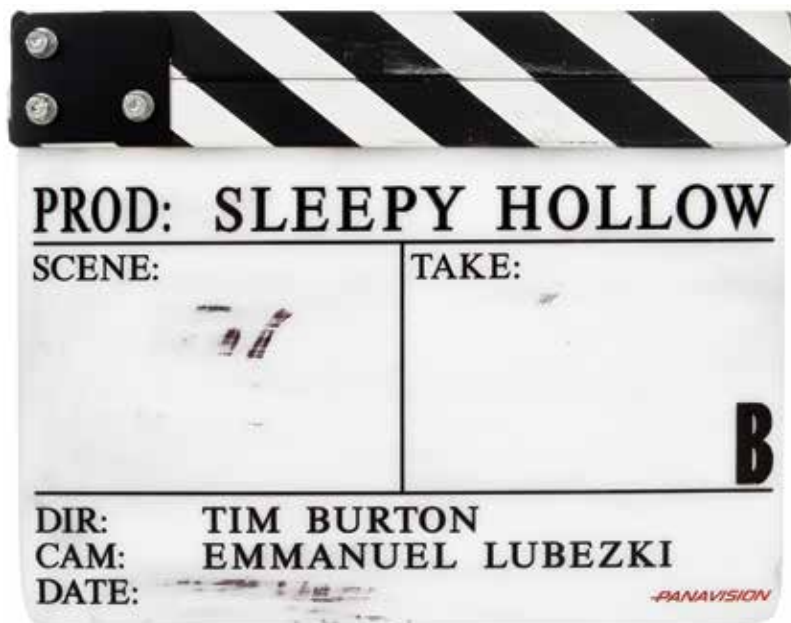


**1758. Rod Steiger “General Decker” shirt, tie and nameplate from *Mars Attacks!*** (Warner Bros., 1996) Original mint green Flying Cross brand broadcloth long sleeve shirt with short collar, button front closure, 2-chest flap pockets, and cuffed sleeves, (1) Motion Picture Costume Co. brand black wool tie, and (1) black plastic name plate with “Decker” in white relief lettering. Shirt retains internal Flying Cross bias label with handwritten “Decker” on and above. Tie retains Motion Picture Costume Co. stamp. In fine condition. Comes with COA from Eastern Costume Company. **\$200 - \$300**



**1759. Christopher Walken “Hessian” complete costume from *Sleepy Hollow*.** (Paramount, 1999) Christopher Walken plays the “Hessian [Headless] Horseman” in Tim Burton’s atmospheric retelling of Washington Irving’s timeless horror tale. This is an incredible and complete Hessian costume designed by Colleen Atwood and worn by Walken from the beginning of the film. Consisting of (1) leather tunic with fabric side panels, ornamental piping on sleeve seams and slit, collarless neck, large cast latex foam rubber appliqué dragon crest on the front of tunic with gold braid piping around the border, integral hip skirt, zipper back closure, and interior crimson silk lining, (1) matching pair of riding pants with side zipper closure, elastic waistband, and spandex from knees to stirrup cuffs, decorated in crimson and silver ribbon details and retaining internal costumer’s bias label marked, “Chris W Hessian #1”, (1) pair of “serpent skin” stamped silver leather 31.5 in. high thigh boots with interior red accents, side buckle closures running up the outside of the length of leg, and finished with ornamental spurs of cast metal arm, rubber rowel box, and rowel with internal label marked, “Chris-W”, (1) pair of leather high-wristed gauntlet gloves with custom metal button side closures, and large silver bullion threaded embroidered patch with double-headed axe on the back of each, both retaining internal M.B.A. Ltd. London maker’s labels typed, “Chris Walken 13121 The Headless Horseman Sleepy Hollow”, and (1) magnificent floor-length cape of damask gray silk lined with crimson satin and painted black in areas, studio distressed and with remnants of theatrical blood stains. The high collar features snaps to affix at the shoulders of the tunic. Completed by a wide leather belt with metal fleur-de-lis motif buckle and hanging integral leather sword scabbard. Inside of belt is marked “CosProp”. Accompanied by a 12 in. resin character prop dagger. In production used very good condition and a prime example of the best of production design elements always expected of director Tim Burton and costume designer Colleen Atwood. **\$30,000 - \$50,000**





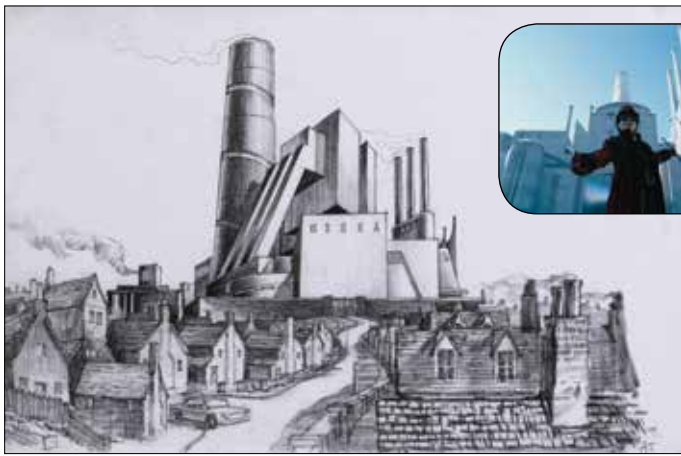
**1760. *Sleepy Hollow* production used clapperboard.** (Paramount, 1999) Production used clapperboard measuring 11 x 9.25 in. Hinged wooden clapsticks at top with black-and-white interleaved diagonal lines. With plexiglass whiteboard slate with imprinted fields for Scene and Take, and reading, "Prod: Sleepy Hollow", "Dir: Tim Burton", "Cam: Emmanuel Lubezski", and "Date:". Retaining some marker on the slate surface. In production used fine condition. **\$3,000 - \$5,000**



**1761. Johnny Depp's director's chair from *Sleepy Hollow*.** (Paramount, 1999) Johnny Depp's personal, on-set director's chair from Tim Burton's *Sleepy Hollow*. Consisting of a 32 x 23.5 x 20 in. folding wooden director's chair with tan canvas seat and matching 22.5 x 6.5 in. chair back with, "Johnny Depp" printed in black on the front and Sou-Wester maker's label stitched to the back. Depp plays "Ichabod Crane" in the fantasy horror film. In production used very good condition. **\$3,000 - \$5,000**



**1762. Christopher Walken "Hessian Horseman" axe from *Sleepy Hollow*.** (Paramount, 1999) The signature weapon of the "Hessian [Headless] Horseman" (Walken) with which he claims the heads of his victims. The gruesome executioner's axe features a thick aluminum blade measuring 9.5 in. from cutting edge to back of head, and 10.75 in. long. The tapered wooden handle measures 25.5 in. long and the split end of the handle is held in the axe head by a wooden shim plug. The entire prop has been expertly aged, weathered, and distressed to appear very well worn. A principle, instantly recognizable prop from the Tim Burton fantasy horror film. In fine condition. **\$3,000 - \$5,000**



**1763. *Charlie and the Chocolate Factory* concept sketch of “Willy Wonka’s” factory by Alex Tavoularis.** (Warner Bros., 2005) Original architectural concept sketch accomplished in pencil on 17 x 11 in. artists vellum, loosely taped to 24 x 14 in. backing board. Initialed lower right “A.T.” by artist. Exhibiting some creasing, wrinkling, minor smudging and soiling. In very good to fine condition. **\$400 - \$600**



**1764. *Corpse Bride* (5) character head maquettes.** (Warner Bros., 2005) Original cast resin character head maquettes ranging in size from 3 in. x 2.5 in to 4.25 in. x 2.5 in. including “Victoria”, “Maggot”, “Barkis” and 2-background corpses. All maquettes are attached by aluminum rods to cast resin and particle board bases measuring approximately 4 x 4 in. Maquettes and bases painted primer gray. In production used fine condition. **\$800 - \$1,200**



**1766. *Batman* shield emblem.** (Warner Bros., 1989) Original iconic production made cast hard plastic bat emblem from Tim Burton’s gothic screen imagining of the “Caped Crusader”. Measures. 6.25 in. Exhibiting adhesive remnants to verso. Otherwise in very good condition. **\$400 - \$600**



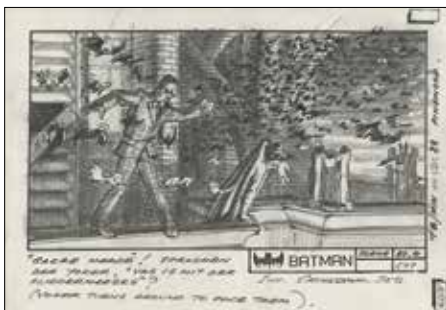
**1767. *Cinefantastique* cover art of the film *Batman* by R. Martin.** (1989)

Original cover art painting accomplished in acrylic on 15.5 x 19.5 in. artist’s board. Signed, “R. Martin” in the superhero’s cape. Created for the November 1989 Vol. 20 No. 1/Vol. 20 No. 2 issue of *Cinefantastique* magazine. Exhibiting minor handling and age. In very good to fine condition. Accompanied by a copy of the resulting magazine. **\$1,500 - \$2,500**



**1765. “The Joker” (4) pages of storyboard artwork from *Batman*.**

(Warner Bros., 1989) Original storyboard artwork accomplished in pencil, ink, and correction fluid on production printed storyboard frame pages. With 3-retaining handwritten captions and production notation. Measuring approx. 8.25 x 11.75 in. Also includes Exhibiting some handling and production wear. In very good condition. **\$400 - \$600**



**1768. BOSS Films crew gift from *Batman Returns*.** (Warner Bros., 1992) Original “Batman” bust constructed of cast resin, painted to appear as greened bronze and attributed to the original molds used to create a miniature Batman puppet for production. With the relief image of Michael Keaton as “Batman” on the front and inscribed in the casting, “Batman Returns, Duplicate from the Original Puppet Mold, Laine Liska, 1992” on the verso. The crew gift measures 5.75 x 5 x 3 in. In fine condition. **\$300 - \$500**





**1770. Michelle Pfeiffer “Catwoman” cowl from *Batman Returns*.** (Warner Bros., 1992) Original “Catwoman” villain cowl constructed of cast foam latex rubber components, fabric and plastic stitching expertly finished to appear as highly distressed leather. Pfeiffer appeared as “Catwoman” throughout most of the film, and her costume went through three stages of deterioration as the story progressed. This is a “stage 3” tattered cowl as seen in the later portion of the film. Famed production artist José Fernandez was commissioned to create the foam latex Catwoman cowls worn by Pfeiffer. There were a total of thirty-six cowls made for the production of *Batman Returns*, with 9 for each stage of distress. Almost all of these cowls were destroyed during production, making this cowl a rare piece of *Batman* history. Exhibiting production wear, rubber deterioration, and curling to ear tips. Presented on a silicone Michelle Pfeiffer display head with prosthetic grade glass eyes and hair pulled through the openings in the mask, as in the film. In production used good to very good condition. **\$4,000 - \$6,000**



**1769. Arnold Schwarzenegger “Mr. Freeze” miniature figure used in miniature “Freezemobile” in *Batman & Robin*.** (Warner Bros, 1997) Original maquette consisting of cast polyfoam miniature likeness of “Mr. Freeze” (Schwarzenegger). Measuring 13 x 7.5 in. The figure is from the knees up, with hands positioned to grasp a wheel as if driving the villain’s “Freezemobile.” Exhibiting some bubbles and soiling. Unpainted. Presented on a 8 x 8 in. wood and vacuum-formed plastic display base. In very good condition. **\$400 - \$600**



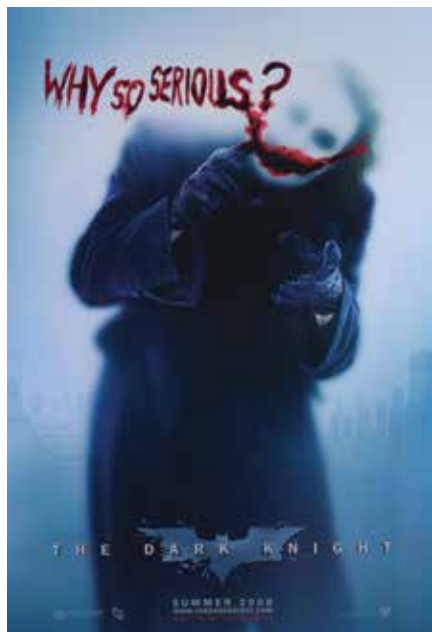
**1771. “Arkham Asylum” Gotham City key from *Batman & Robin*.** (Warner Bros., 1997) Original large cast silver metal unique door key measuring 4.5 in x 2.25 in. with large hyper-stylized blade with grooves and notches and an oblong fob with “A” icon in the center cutout and the text “Arkham Asylum Gotham City” around the rim. Exhibiting minor production handling. In fine condition. **\$400 - \$600**



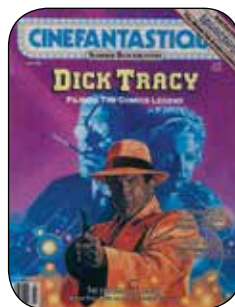
**1772. Batman franchise (25+) original theatrical posters for the Tim Burton, Joel Schumacher, and Christopher Nolan films.** (Warner Bros., 1989-2008) Collection of (25+) primarily 27 x 40 in. single- and double-sided advance, teaser, and original theatrical release 1-sheet posters. Including material from Tim Burton’s *Batman* and *Batman Returns*, Joel Schumacher’s *Batman Forever* and *Batman & Robin*, and the wildly innovative campaigns for Christopher Nolan’s *Batman Begins* and *The Dark Knight*. Also includes a 1-sheet poster for *Catwoman* (2004), and a few commercial posters. Interested bidders are encouraged to preview the lot by appointment in our offices. Some light handling wear. In generally very good to fine condition. **\$300 - \$500**



**1773. Gotham City \$100 Bill from *Batman Forever*.** (Warner Bros., 1995) Original printed prop \$100 bill measuring 6 in. x 2.5 in. with “National Bank of Gotham” and with a central image of the Statue of Liberty titled “Lady Gotham” and “E Gothamus Unum” on the verso. In production used very fine condition. **\$200 - \$300**



**1774. Heath Ledger as “The Joker” Why So Serious? advance poster for *The Dark Knight*.** (Warner Bros., 2008) Original 27 x 40 in. double-sided 1-sheet “Joker style” advance poster for the second installment of Christopher Nolan’s *Batman* trilogy. Featuring disturbing imagery and iconic catch phrase of Ledger in his Academy Award-winning role. Exhibiting light handling. Otherwise in very good condition. **\$200 - \$300**



**1775. Cinefantastique cover art of the film *Dick Tracy* by Roger Stine.** (1990) Original cover art painting accomplished in acrylic on 16 x 20 in. artist’s board. Signed, “Stine” in the lower right art. Created for the July 1990 Vol. 21 No. 1 issue of *Cinefantastique* magazine. Exhibiting minor handling and age. In very good to fine condition. Accompanied by a copy of the resulting magazine. **\$800 - \$1,200**



**1776. Kathy Bates “Annie Wilkes” stunt sledgehammer from the hobbling sequence in *Misery*.** (Castle Rock, 1990) Original stunt sledgehammer constructed of wooden handle and dense polyfoam head. The prop measures 36 in. long with the hammerhead 7 x 3 in. Expertly assembled, painted and finished to precisely match the hero sledgehammer in the film’s most unforgettable and dreadful scene when “Annie Wilkes” (Kathy Bates) methodically breaks the ankles of her prisoner “Paul Sheldon” (James Caan). The hero metal sledgehammer is featured in close ups and this soft “safety” prop is used for dangerous swinging scenes. Exhibiting minor production wear. In fine condition. **\$4,000 - \$6,000**



**1777. Teenage Mutant Ninja Turtles production script.** (New Line Cinema, 1990) Original studio bound and bradded 121-page Shooting Script written by Todd W. Langen and dated April 10, 1989 on the cover page, with a few props circles in pencil throughout. Exhibiting edge wear and minor toning, light soiling. In very good condition. **\$200 - \$300**





**1778. Tom Cruise “Cole Trickle” hero racing helmet from *Days of Thunder*.** (Paramount, 1990) Original red, white and blue on black racing helmet with red visor bill and “Cole Trickle” written in white vinyl transfer lettering on the front clear visor and lower back of the helmet. Interior lined in black cloth and foam padding. Near the outside right ear on the cheek of the helmet is an integral swiveling microphone hookup and RCA jack assembly. Black web hoop-buckling chinstrap. Exhibiting minor signs of production wear. Missing one screw to the left side of the visor. In production used fine condition. **\$3,000 - \$5,000**



**1779. Robert Picardo “Johnny Cab” life size Maquette from *Total Recall*.** (Carolco, 1990) Original hollow cast resin 1:1 scale maquette bust of the robotic cab driver “Johnny Cab” in the Sci-Fi film. Measuring 19 x 11 x 12 in. Sculpted with eyes closed and integral cabbie hat and painted in primer white. Used as a reference model for the animatronic skin that would be ultimately made for the film. Created by the FX makeup master Rob Bottin. **\$1,000 - \$1,500**



**1780. *Total Recall* Federal Colonies Helmet.** (Carolco, 1990) Original cast fiberglass vacuum-formed plastic and fabric futuristic helmet with orange-tinted retractable visor, decal text and logo on the front of helmet reading “Federal Colonies,” and quilted padded interior lining for comfort of wearer. Expertly finished in gunmetal silver black, and with rubber gasket around visor edges. Exhibiting production wear, scratches to paint and visor, separation to the right side vacuum-formed panel. In production used fair to good condition. **\$400 - \$600**



**1781. Whoopie Goldberg “Oda Mae Brown” jacket from *Ghost*.** (Paramount, 1990) Original magenta collarless silk blazer with princess long sleeves and black velvet button and hoop front closure embellished with velvet and black cord embroidery at chest, shoulders, and arms. Lined in matching satin. Retaining the internal Lillie Rubin maker’s label. Highly visible in Oda Mae’s (Goldberg) scene-stealing moment at the bank with the ghost of “Sam” (Patrick Swayze). In production used fine condition. **\$2,000 - \$3,000**



**1782. *Thelma & Louise* watches and Geena Davis “Thelma” sandals.** (MGM, 1991) Collection of (3) props including (1) “Thelma” (Geena Davis) Watch-It brand triangular quartz watch with pink faux mother-of-pearl face, gold metal housing, and pink alligator print leather straps and buckle. Glass bezel missing. (1) “Louise” (Susan Sarandon) Talli brand rectangular quartz watch with silver metal housing, Roman numeral face, and adjustable metal wrist strap with turquoise and coral teardrop accents on either side of the watch, and (1) pair of size 10 M Enchanted brand leather Thelma sandals with toe and heel straps. All exhibit production distress and wear. In good to very good condition. **\$1,500 - \$2,500**



**1783. Arnold Schwarzenegger "Douglas Quaid" bug extraction device from *Total Recall*.** (Carolco, 1990) Original prop constructed of tooled aluminum, existing mechanical component repurposed, plastic grip handle, viewfinder, and on and off toggle switch. Highly visible in the scene when "Quaid" (Schwarzenegger) extracts an implanted tracking device from his nose. The spring tendril that protrudes from the front of the device contains a four-pronged claw that emerges from the front when a button at the back of the device is depressed. Electronics present for lighting within the device, but untested. Exhibiting production use and wear. In very good to fine condition. **\$3,000 - \$5,000**



**1784. *Total Recall* belt and life support system backpack.** (Carolco, 1990) Original collection of (3) costume prop pieces including (1) hollow cast fiberglass and resin life support pack, with expert studio detailing, yellow pin-striping, number (1) red detail embellishment, and pyramid mines sticker. With air tubes and web backpack-style straps on the verso. Electronic wire present but untested. Pack measures 19 in. x 20 in. x 5 in. And (1) futuristic utility belt constructed of resin-coated carved wood utility units attached to web belt with plastic snap closure with ribbed foam lining on the interior for comfort of wearer. All expertly studio painted and finished to appear as aged and weathered future tech. All in production used good to very good condition. **\$1,000 - \$1,500**



**1786. Ginger Rogers special award to commemorate the 50-year anniversary of her "Best Actress" Academy Award.** (1991) Original special trophy given to Ginger Rogers in recognition of the 50-year anniversary from when she was awarded her Academy Award for Best Actress in 1941 for her role as "Kitty" in *Kitty Foyle* (MGM, 1940). Consisting of a gold-plated cast metal male figure holding a wreath and standing atop a black painted tiered wooden base. The printed plaque on the front of the base reads, "Golden Anniversary Oscar Presentation, Ginger Rogers, 1941-1991, Springfellow's - Beverly Hills". Presentation was made at a fund raising party for "America's At Risk Youth" given by The American Spirit Foundation "Entertainers for Education." The trophy measures 12 x 6 in. and remains in fine condition. **\$2,000 - \$3,000**



**1785. Prop explosive collar from *Wedlock*.** (HBO, 1991) Original prop futuristic explosive neck collar constructed of cast resin, fish tube, and braided metal rope components measuring 8 in. in diameter. The device portion and false locking clasp are expertly painted silver, detailed in black with a non-working LED light and a bar code at the front. The right side of the tubing necklace of the collar has become detached from the body of the collar. Exhibiting production wear and residual adhesive from previous display. In very good condition. **\$300 - \$500**



**1787. Tom Cruise "Lt. Daniel Kaffee" dog tag from *A Few Good Men*.** (Columbia, 1992) Original aluminum prop dog tag stamped with character details, including service ID #, blood type, and religion: "Kaffee, Daniel A USN 572987842 O Christian". Measures approx. 1 x 2 in. Threaded on a 2 in. ball chain. Exhibiting some scuffing and production wear. In very good condition. **\$400 - \$600**





**1788. Kevin Costner “Robin of Locksley” prop arrow from *Robin Hood: Prince of Thieves*.** (Warner Bros., 1991) This is an original prop arrow, “Robin Hood’s” weapon of choice, from the period epic starring Kevin Costner as the noble bandit. Consisting of a wooden shaft, distressed tooled aluminum metal cap tip, feathered flight, and molded plastic knock. Measures 29 in. long. Exhibiting light production wear. In very good condition. **\$300 - \$500**

**1789. *Robin Hood: Prince of Thieves* archive of (300+) production and publicity contact sheets.** (Warner Bros., 1991) Massive collection of (300+) gelatin silver 12 x 16 in. RC contact sheets of primarily 35mm exposures (a few 2.25 x 2.25 in. format) and including up to 36 frames per-sheet by David James, Alex Bailey, and others. Featuring a comprehensive chronicle of production on the Kevin Reynolds-Kevin Costner period epic. Including extensive behind-the-scenes coverage from nearly all memorable sequences and character publicity portraits of Costner, Morgan Freeman, Alan Rickman, Mary Elizabeth Mastrantonio, Michael McShane, and more. Some sheets exhibit grease pencil notation indicating kills and print orders. Exhibiting light handling with occasional creasing or soiling. In generally very good condition. **\$1,000 - \$1,500**



**1790. Cinefantastique cover art of the film *Dracula* by David Voigt.** (1992) Original cover art painting accomplished in acrylics on 18.5 in x 23 in. artist’s leaf. Signed in the lower right of art “Voigt”. Created for the December 1992 Vol. 23 No. 4 issue of *Cinefantastique* magazine. Exhibiting minor edge wear. In very good to fine condition. **\$800 - \$1,200**



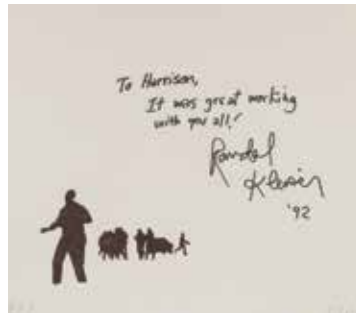
**1791. *Death Becomes Her* (2) illuminating miniature NY skyline building lamps.** Original set of (2) architectural lamps constructed of modelmaker’s materials with miniature scale windows cut out of the facades, highly detailed to appear as small city skyscrapers and designed to illuminate from the inside. Including (1) hotel/apartment building measuring 9.25 in x 13.5 in. x 4.25 in and (1) office building with clock tower measuring 21 in. x 4.5 in. x 4.5 in. Both miniatures are affixed to black Plexiglass bases ranging in size from 8 x 8 x 1.5 in. to 7 x 12 x 1.25 in. Electronics present but untested. Exhibiting minor wear and negligible missing pieces with some broken windows. In production used, very good condition. **\$1,000 - \$1,500**



**1792. James Stewart special award to commemorate the 50-year anniversary of his “Best Actor” Academy Award.**

(1991) Original special trophy given to James Stewart in recognition of the 50-year anniversary from when he was awarded his Academy Award for Best Actor in 1941 for his role as “Macaulay Conner” in *The Philadelphia Story* (MGM, 1940). Consisting of a gold-plated cast metal male figure holding a wreath and standing atop a black painted tiered wooden base. The printed plaque on the front of the base reads, “Golden Anniversary Oscar Presentation, James Stewart, 1941-1991 Springfellow’s – Beverly Hills”. Presentation was made at a fund raising party for “America’s At Risk Youth” given by The American Spirit Foundation “Entertainers for Education.” The trophy measures 12 x 6 in. and remains in fine condition. **\$2,000 - \$3,000**





**1793. Randal Kleiser original single frame hand roto of Las Vegas sequence from *Honey I Blew Up the Kid*, with cast signed shooting script.** (Buena Vista, 1992) Original (3) production-related items including (1) hand-painted roto frame on 17 in. x 12.5 in. punched animation paper signed, "To Harrison [legendary industry painter Harrison Ellenshaw], it was great working with you all! Randal Kleiser 92." (1) 110-multicolor revision page Shooting Script written by Tom Eberhardt and dated 04/26/91 on the cover page. On the top right corner of the title page "H. Ellen Shaw" is handwritten in an unknown hand. Script signed by Rick Moranis, Robert Oliver, John Shea, Marcia Strasser, Randal Kleiser, and (1) 7.5 in. x 10.25 in. tri-fold premiere program. All in very good to fine condition. **\$300 - \$500**



**1794. *Sleepwalkers* shooting script signed by Stephen King, with studio access window card.** (Columbia, 1992) Original studio bound and bradded 114-multicolor revision page Shooting Script written by Stephen King and dated on the cover page multiple dates in 1991. Also includes 6-pages of cast list. The script is signed on the title page, "For Bob - Best wishes, Stephen King." Also includes a printed cardboard 16 in. x 5.5 in. studio access placard. In production used fine condition. **\$200 - \$300**



**1795. Dave Stevens original comic art illustration featuring "Bettie Page" and "The Rocketeer".** (1985) Original illustration accomplished in ink wash on 17 x 14 in. artists' board. Image area measures 14 x 11 in. Legendary comic artist Dave Stevens created this illustration as a thank you to a prop master named Mike who built him a real-life Rocketeer helmet. Featuring "Cliff Secord" (The Rocketeer), as well as one of Steven's favorite subjects, the voluptuous pinup icon Bettie Page. This extraordinary, personal, one-of-a-kind-piece combines all the hallmarks for which Stevens is best known, and has been published in numerous books of his work. Inscribed and signed at lower right, "For Mike with thanks! Dave Stevens, 1985". Artwork remains vivid and ready for display. In very fine condition. **\$25,000 - \$35,000**



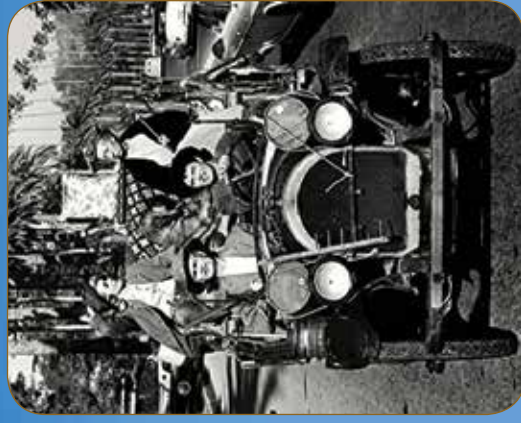


**1796. Bill Campbell "Rocketeer" costume ensemble with hero metal rocket pack with Disney COAs from *The Rocketeer*.** (Disney, 1991) Extraordinary ensemble includes the hero metal Cirrus X3 Art Deco-styled "flame" rocket pack with leather harness and buckles, glove with built-in ignition trigger, signature leather jacket, fireproof stunt jodhpur pants, and a production made signature Rocketeer helmet. The rocket pack (with harness and glove), leather jacket and jodhpurs each come with a Disney COA. The jacket is seen in the swamp sequence and is listed by Disney as used by a stunt player; however, the leather grain matches a photo still from the film showing Bill Campbell wearing this jacket. The helmet comes with a LOA from C. Mitchell Bryan of Design Setters Inc., which produced all the helmets from the film. Lot includes "1938 Bigelow's Air Circus" pennant and prop Bull Dog Café menu. In the film, aviation genius Howard Hughes built the Cirrus X3 and it is the essential piece of heroic equipment that grants the Rocketeer the power of flight. Without question, the rocket pack is the ultimate plot-driving device from this acclaimed film. The studio made only three hero "flame-shooting" hero packs and Disney sold only a single hero metal rocket pack from their archives. This represents a once-in-a-lifetime opportunity to acquire this beautiful ensemble. All elements in production used fine condition (Disney COA comes with a humorous disclaimer: "Sorry, but the rocket pack will not actually enable the wearer to fly..."). Pack measures 26 x 17 x 7 in., weighs approx. 48 pounds and is labeled with a "Walt Disney Studios Property Dept." barcode. **\$125,000 - \$150,000**

# George Barris-built iconic “Clampett Jalopy” from

*The Beverly*  
**HILLBILLIES**

**1797. George Barris-built iconic “Clampett Jalopy” exhibition vehicle from *The Beverly Hillbillies*.** This character vehicle was built by legendary movie and TV car customizer George Barris of Barris Kustom Industries, famous for creating the 1960s TV Batmobile and the Munster Koach from *The Munsters*. It was constructed using a 1922 Oldsmobile base and a vintage Ford truck chassis Jalopy truck and is documented by Mr. Barris as one of five such vehicles built. It features “mountain truck effects” installed on exterior and includes whimsical display figures of the Clampett family for effect. The truck is operational, and it has been used as a parade vehicle and has been featured at Autorama, World of Wheels and Rod and Custom Car Shows. This truck was also used to transport the Grand Marshall Ken Squier of CBS Motorsports. Sold on bill of sale only. Dashboard is personally signed by George Barris, and also includes original Barris signed COA. This car is presently located in the state of New Jersey and special shipping arrangements will apply. *Provenance:* Originally sold by George Barris in 2003, and later sold at Barrett-Jackson Scottsdale Sale, 2015, Lot 2005 for \$275,000. **\$70,000 – \$90,000**







**1798. Cliffhanger matte painting.** Original large matte painting accomplished in acrylic, tempera and pasteup elements on 81 x 38 in. Masonite board depicting a snowy hillside with blacked-out areas for compositing of live action elements. Exhibiting edge wear, minor paint loss to edges. In production used very good condition. **\$1,000 - \$1,500**

**1799. Steven Seagal "Casey Ryback" prop passport and credit cards from**

**Under Siege.** (Warner Bros., 1992) Collection of (4) character props including (1) US Armed Forces ID card featuring portrait of Seagal as Ryback and (1) Bancard and (1) Currency Plus credit cards. Also includes (1) prop US passport with printed photo of Seagal and 8-pages of visa stamps from Italy, Pakistan, England, France, and Morocco. Ranging in size from 3.25 x 2 in. to 3.5 x 4.75 in. Exhibiting light production wear and handling. Otherwise in very good condition. **\$300 - \$500**



**1800. ILM Alien head sculpture from Fire in the Sky.** (Paramount, 1993) Cast resin alien head with long ribbed neck, expertly studio painted with added black marble eyes. Measures approx. 10.5 in. x 7 in. x 12 in. Exhibiting age and minor cracks to the surface. In otherwise very good condition. Presented by ILM in a 9.5 in. x 12 in. 14.5 in. Plexiglass case following production for executive producer Wolfgang Puck, who kept it in his collection ever since. Comes with an LOA from Puck. **\$4,000 - \$6,000**



**1801. Sharon Stone "Catherine Tramell" screen used icepick from Basic Instinct.** (Carolco, 1992) Original prop icepick constructed of tooled aluminum pick spike and unique tapering and tiered metal handle. Featuring cast metal relief "CT" monogram at top of handle. The deadly looking implement measures 7.25 in. long x 1.75 in. diameter. Highly visible as the inciting murder weapon and in the closing shot under "Catherine Tramell's" (Sharon Stone) bed in the sexy thriller. Exhibiting light production use. In very good condition. **\$2,000 - \$3,000**



**1802. Harvey Keitel "LaRocca" gun and Bill Nunn "Souther" badge from Sister Act.** (Buena Vista, 1992) Original (2) props including (1) cast rubber Hi-Standard Sport-King Model SK-100 .22LR cal., 4-1/2" barrel semi-auto pistol with integral silencer measuring 11.25 in. x 5 in., used by the mobster "LaRocca" (Keitel) and (1) leather police wallet containing a Reno-State of Nevada police ID card typed "Eddie Mulcahy" (named changed to "Souther" in the ultimate film) with an image of the character, and facing flap with metal Reno, Nevada 7-point star Lieutenant's badge. Both exhibit signs of production use. In fine condition. **\$2,000 - \$3,000**



**1803. Original Phil Tippett “Garthok” stop-motion puppet from *Coneheads*.** (Paramount, 1993) Original screen-used stop-motion animation puppet constructed of cast foam latex rubber over internal poseable armature expertly studio painted and finished with resin tusks, claws, central horn in the crown of the head, teeth, and with bristle brush hairs on the back and a tiny brass ring through the nose. The figure measures 13 x 13 x 14 in. Comes displayed on a professional resin-coated carved rigid foam base measuring 20 in. x 13 in. with a 16.5 in. tall totem. All expertly finished to appear as carved stone and with printed placard on the front, “Coneheads – Garthok – Stop-motion Puppet”. The figure exhibits rigidity to the legs and fingers, all other foam rubber areas are supple. In screen-used very good to fine condition. **\$18,000 - \$25,000**

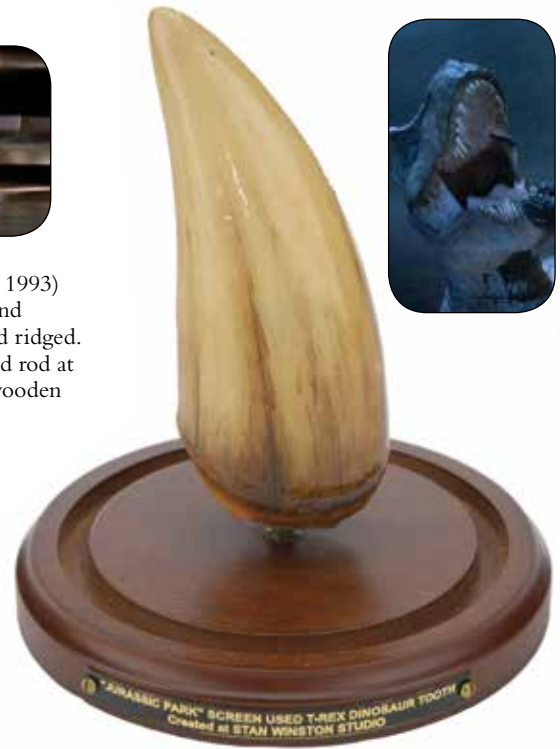


**1804. *Jurassic Park* “Velociraptor” claw.** (Universal, 1993) Original claw constructed of solid cast resin, painted and distressed with great detail to appear aged, calcified and ridged. The claw measures approx. 4 x 6 in. in. With embedded rod at the bottom of the piece attached to a 4 x 4 x .75 in. wooden display base. In fine condition. **\$1,500 - \$2,500**



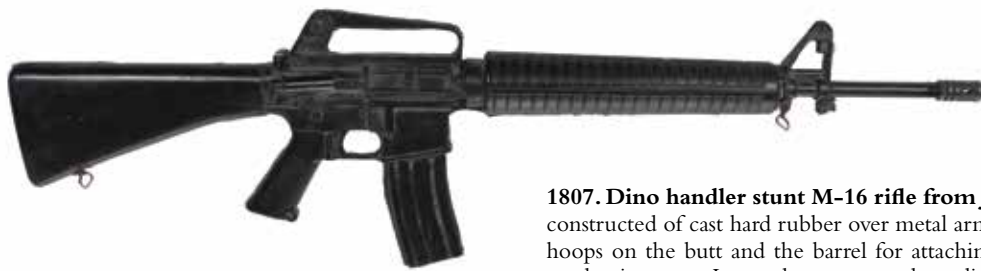
**1805. *Jurassic Park* prehistoric mosquito in amber fragment executive gift.** (Universal, 1993)

Constructed of cast resin with an actual insect embedded in the transparent amber-like center. The area surrounding the central smooth “window” portion is expertly painted to appear as craggy rock. The 5 x 3.5 x 2 in. rock prop exhibits minor wear with a bubble in the amber and a .5 in. chip off the bottom, indistinguishable from the rest of the craggy object. In very good condition. **\$600 - \$800**



**1806. “T-Rex” screen used tooth from *Jurassic Park*.** (Universal, 1993) Original screen used Tyrannosaurus Rex tooth constructed of cast vinyl expertly studio painted and finished to appear as a weathered and stained enamel dinosaur tooth. Retaining threaded rod at the bottom of the piece, which would have affixed it in the mouth of the life sized animatronic T-Rex of the film. Displayed on a 5 in. round wooden base with 7 in. glass dome. A printed plaque at the front of the wooden base reads, “Jurassic Park Screen Used T-Rex Dinosaur Tooth Created by Stan Winston Studio”. In fine condition. **\$3,000 - \$5,000**





**1807. Dino handler stunt M-16 rifle from *Jurassic Park*.** (Universal, 1993) Original stunt M-16 constructed of cast hard rubber over metal armature, with all the features of a real weapon, copper hoops on the butt and the barrel for attaching carrying strap. Measuring 38 in. long, exhibiting production wear. In good to very good condition. **\$600 - \$800**



**1808. Steven Spielberg Directors chair back from *Jurassic Park*.** (Universal, 1993) Original on-set director's chair back consisting of heavy black canvas. Measures 20.5 in. x 7 in. The slip-on chair back features the "Jurassic Park" text logo on the front and "Steven Spielberg" in yellow transfer letters on the back. Exhibiting production wear, minor soiling. In very good to fine condition. **\$4,000 - \$6,000**



**1809. *Jurassic Park* production made "Velociraptor" hatchling in egg.** (Universal, 1993) Original hatchling prop constructed of cast resin eggshell and containing a cast resin fetal raptor. Expertly studio painted and finished with the raptor painted in earth tones, the interior egg featuring blood specks, and embellished with hot glue placenta. The prop measures 5.75 in. x 4 in. x 3 in. Created for the raptor hatchling scene but ultimately not seen on screen. Exhibiting minor production wear. In very good condition. **\$2,000 - \$3,000**

**1810. Walkie-Talkie from *Jurassic Park*.** (Universal, 1997) Original walkie-talkie prop constructed of cast resin body and repurposed electronic parts made to look like an actual Motorola Saber Handie-Talkie FM Radio or Handheld transceiver. Front features a prop digital panel with 3-button stickers, that reads, "Menu, Select, Enter". Measuring 10 x 2.5 x 1 in. The top of the walkie-talkie is detached but present. Back is broken, making battery pack visible. In production used fair to good condition. **\$800 - \$1,200**



**1811. *Jurassic Park* "Viable Embryos" and "Keep Windows Up" signs plus High Voltage tape and crew ephemera.** (Universal, 1993) A collection of set decoration and crew ephemera from the production. Including (1) metal 17.25 x 7 in. "Caution Keep Windows Up!" sign, (1) metal 12 x 6 in. "Caution Viable Embryos Handle With Extreme Care!" sign, (1) roll of 3 in. wide "Danger High Voltage" tape, (1) 3 x 4.2 in. laminated *Jurassic Park* visitors badge on 14 in. ball chain, (2) 10+ page *Jurassic Park* "Staff and Crew" lists. All in production used very good to fine condition. **\$2,000 - \$3,000**





**1812. *Jurassic Park* (3)  
“Velociraptor” eyeballs  
made by Rob Hinderstein.**

(Universal, 1993) Collection of (3) “Velociraptor” eyeballs in stages of completion. Including (1) 2 in. round cast resin blank eyeball, (1) 2 in. round cast resin eyeball expertly painted in greens and yellows and

with reptilian pupil, and (1) 3 in. round finished cast resin eyeball covered with a solid, integral clear acrylic shell, giving the appearance of a living reptilian eyeball. A very practical and impressive example of the progression of these eyeballs from resin cast to finished eye. Created by FX wizard Rob Hinderstein and comes with a LOA. Finished eye is cracked at the base. Otherwise, all in production used fine condition. **\$3,000 - \$5,000**



**1813. *Jurassic Park* “T-Rex” eyeball  
made by Rob Hinderstein.**

(Universal, 1993) Realistic 5 in. round eye of the most fearsome dinosaur ever, “T-Rex”. Constructed of cast resin textured orb painted with great detail in brown and green iris, with black pupil and crimson vessels throughout. Covered with a solid, integral clear acrylic shell, giving the appearance of a living reptilian eyeball. Hollow in back. Exhibiting minor production wear.

In production used very good to fine condition. Created by FX wizard Rob Hinderstein and comes with a LOA. **\$1,000 - \$2,000**



**1814. “Metriacanthosaurus” DNA embryo prop vial from *Jurassic Park* and dinosaur eggshell fragments from *Jurassic Park III*.** (Universal, 1993/2001) Original 1.75 in. screen-used transparent vial of yellow fluid representing Metriacanthosaurus DNA. In the film “Wayne Knight” (Dennis Nedry) steals a “Cryo-Can” containing this “DNA Embryo” vial. Also included are several portions of a crème-colored resin material used to represent broken dinosaur eggs from the subsequent production of *Jurassic Park III* (2001). Vial affixed in a lucite display box measures 2 x 2 in. overall. In production-used, fine condition. **\$600 - \$800**



**1815. *Jurassic Park* Visitor's Center brochure.** (Universal, 1993) Vintage original tri-fold + half-fold theme park brochure. Measuring 14.75 x 16.5 in. unfolded, and 3.75 x 8.25 in. folded, the iconic artwork and photos feature the parks attractions, unfolding to reveal a map of the island with the well-known visitor's center and tour road. Exhibiting production wear and handling, with stage mud, seam separation, edge wear and tear. Overall in vintage very good condition. **\$1,000 - \$1,500**





**1816. Dilophosaurus maquette from *Jurassic Park*.** (Universal, 1993) This is the original 1/4-scale design approval figure for the “Spitter” dinosaur in *Jurassic Park*. Created from a self-skinning polyfoam and hand painted by the artists at Stan Winston Studio responsible for the creation of the full-sized Dilophosaurus used in the movie. Measures 19 in. long x 15 in. tall (on base). In very good condition. **\$6,000 - \$8,000**



**1817. “Stegosaurus” maquette from *Jurassic Park: Lost World*.** (Universal, 1997) Original hollow cast resin maquette measuring 31 x 16 x 7.5 in. The stegosaurus figure is meticulously studio painted and detailed to appear as close as possible to the historically researched dinosaur. With a series of graduated plates along the back and four spines at the tail, this free-standing maquette exhibits all the hallmarks of quality expected in a Steven Spielberg and Stan Winston Studio collaboration. Exhibiting minor handling. In fine to very fine condition. **\$15,000 - \$20,000**



**1818. Brad Pitt “Tristan Ludlow” opium pipe from *Legends of the Fall*.**

(TriStar, 1994) Consisting of a hollow bamboo pipe stem stained chocolate brown with bone-colored cast resin “mouthpiece” inserts at either end, and floriform brass saddle affixed at top with removable saucer-shaped tooled metal pipe bowl. The front end of the stem is plugged. Measuring 20.5 in. long. Bowl measures 2.5 in. in diameter. Exhibits some handling and production wear. In very good condition. **\$300 - \$500**



**1819. Bridget Fonda “Maggie” Handgun from *Point of No Return*.**

(Warner Bros., 1993) Original cast hard rubber over interior armature stunt Hammerli 280 handgun measuring 11 in. x 5.5 in. Expertly studio finished with silver barrel and body, wood grain upper grip, and texturized rubber lower grip. The signature weapon of “Maggie” (Fonda) in the film, posters, and other promotional material. In production used very good to fine condition. **\$600 - \$800**



**1820. Forrest Gump bench used by young “Forrest” at school.**

(Paramount, 1994) Original quarter sawn tiger oak school hall bench measuring 48 in. wide x 35 in. high x 23 in. deep. Highly visible when a young “Forrest Gump” (Michael Conner Humphreys) sits straight-backed upon it outside the county school's office while his mother, “Mrs. Gump” (Sally Field), and the principal (Sam Anderson) have a discussion about his schooling. The wooden bench features a bowed back with slats running the length of it, curved arms and cross bars on the side and back legs. Its unique wood grain positively matches on screen. In production used very good to fine condition. Nancy Haigh, set decorator on the film, rented this bench from the consignor for use in the scene. It is located in the state of Georgia, USA and special shipping arrangements will apply. **\$6,000 - \$8,000**



**1821. Shawshank State Prison badge from *The Shawshank Redemption*.**

(Castle Rock, 1994) Original cast metal 1.75 x 2.75 in. pin-back prison guard badge with “Shawshank State Prison ME.” stamped lettering, painted blue, encircling an enameled “State of Maine” seal. Also includes a studio bound and bradded 119-page multi-color revision page Third Draft script by Frank Darabont from a novella by Stephen King. With working title: “Rita Hayworth & Shawshank Redemption” and dated 2/22/93. Script covers exhibit some handling. All else in very good condition. Comes with LOA from extra who worked as prison guard on the film and a July 1, 1993 *The Galion Inquirer* newspaper with a front page article about the production depicting the extra in costume. **\$2,000 - \$3,000**



**1822. *Forrest Gump* production clapperboard.**

(Paramount, 1994) Original production used clapperboard measuring 11 x 9.5 in. retaining hinged wooden clapsticks at top with black-and-white interleaved diagonal lines. With plexiglass whiteboard slate engraved “Forrest Gump” and director: “Robert Zemeckis,” camera: “Don Burgess.” With residual marker specifications, handwritten. Exhibiting minor production wear. Upper clapper stick is missing the bolt that would attach it to the device. In production used very good to fine condition. **\$2,000 - \$3,000**





**1824. Tom Hanks "Forrest Gump" military bathrobe from *Forrest Gump*.** (Paramount, 1994) Original blue-corded knee-length cotton bathrobe with long sleeves and button-front closure, shawl lapel, 2-hip pockets, 1-dash chest pouch pocket embroidered with U.S. medical Caduceus insignia. Highly visible in the scenes where "Gump" (Hanks) is staying in the military hospital and in the memorable scene when another recovering soldier teaches him how to play Ping-Pong. Exhibiting expert studio distress, production wear. In generally fine condition. Comes with a signed LOA from Eastern Costume Co. **\$1,500 - \$2,500**

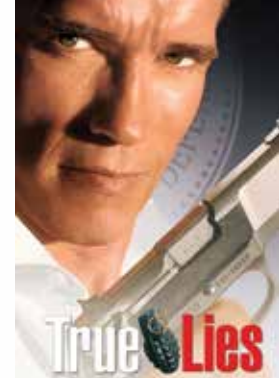


**1825. Tom Hanks "Forrest Gump" Nike swoosh logo t-shirt from *Forrest Gump*.** (Paramount, 1994) Original crème cotton t-shirt with chocolate screen-printed Nike swoosh logo. Retaining maker's tag marked size "M[edium]". Worn by Tom Hanks in his "Best Actor" Oscar-winning role, highly visible in the sequence where Forrest runs back and forth across the continental United States, becoming famous and attracting followers. With studio soiling at chest. In production used good condition. **\$2,000 - \$3,000**



**1823. Tom Hanks (5) piece military uniform from *Forrest Gump*.** (Paramount, 1994) Original signature green wool Army uniform including (1) fully decorated jacket with rank insignias on sleeves, pins on epaulets, baby blue braid around right shoulder, bars and pins on left breast pocket, rifleman pins, and "Gump" name tag retaining "Motion Picture Costume" bias label with typed, "Tom Hanks F. Gump", (1) khaki long-sleeve shirt retaining "Motion Picture Costume" bias label with typed, "Tom Hanks F. Gump" and handwritten "MPCC" on interior collar, matching pants with costumer's inkstamp and handwritten, "MPCC" on interior waistband, (1) military hat size 7- 3/8 with handwritten "T. Hanks F. Gump #3, MPCC" and with costumer's inkstamp, (1) black wool necktie with "Motion Picture Costume" inkstamp on the verso. In production used, very fine condition. **\$8,000 - \$12,000**

**1826. Keanu Reeves "Jack Traven" prop stunt pistol from *Speed*.** (TCF, 1994) Original cast black rubber Smith & Wesson 6904 prop handgun measuring 7.5 in. x 5.5 in. The static weapon is used by "Jack Traven" (Reeves) in the action-packed high-energy stunt scenes. The prop weapon exhibits expected wear, production use. The trigger is broken but attached. In good condition. **\$800 - \$1,200**



**1827. Arnold Schwarzenegger "Harry Tasker" Ruger P90 .45 caliber pistol from *True Lies* with Stembridge documentation.** (TCF, 1994) Serial number 660-00947, Ruger Model P90 semi-auto pistol caliber .45 ACP which has been converted to a movie prop with threaded bore (for gas plug to shoot blanks and advance the cartridge), stainless steel colored slide, gray frame and black synthetic grips. Comes with copies of Stembridge rental paperwork to "True Lies" / "Omega Sector", as well as to "Columbia Pictures-El Mariachi 2" (*Desperado*) for promotional photo stills with Antonio Banderas. In addition to its use during filming, this exact pistol was used for the 1-sheet movie poster for *True Lies* which shows the serial number clearly in the photo (for legal reasons, the poster artists transposed the second "6" and the "4" of the serial number (no such serial number otherwise exists). In addition, the pistol comes with a letter of certification by highly respected firearm expert J.R. LaRue certifying that this P90 was in the inventory of Stembridge Gun Rentals and used in the film by Arnold Schwarzenegger. Measures 8.5 in. long. A highly visible pistol used in this very popular Arnold Schwarzenegger/James Cameron film. Shipping arrangements via federal firearms licensed dealer will apply. **\$10,000 - \$15,000**



**1828. Stargate large production made "Death Glider".** (Carolco, 1994) Original production made "Goa'uld" Death Glider from the Sci-Fi film, finished and detailed post-production, with parts cast from original production molds. A crescent-shaped alien gunship with a pair of external mounted staff cannons and miniature helmeted "Jaffa" pilot in the cockpit. Measuring approx. 85 x 47 x 24 in., consisting of detailed fiberglass shell with resin components. This model was sent from MGM to Vancouver to be used in the Stargate TV series, but producers decided to change the shape of the glider to accommodate two pilots and enclose the cockpit (the movie glider had an open cockpit, piloted by "Jaffa" guard). The unfinished model can be seen in the background of the studio in Stargate SG1, Season 5, Episode: "Wormhole Extreme", featured as a model being moved in the background. The ship is rigged for hanging by 4-eye hooks in the top of the body of the hull. The ship is expertly painted in metallic blues, grays and shades of purple. In fine condition. **\$4,000 - \$6,000**





**1829. "Bone Jack" modified prop tri-barrel rifle from *Eureka* also used in *Stargate: Atlantis* and *Blade: Trinity*.** (Sci-Fi , 2004-2009/New Line, 2004) Original prop weapon constructed of cast hard rubber, resin, pre-existing metal components, and multimedia measuring 35.5 in. x 6 in. x 5 in. Assembled to appear as a three-barrel futuristic rifle. A jacket with pistons and vents has been added to a conventional rifle to create this unique prop weapon. Actual gun sight has been added and the outer housing has been expertly studio painted in metallic silver paint, while the body, stock, and butt remain jet black. Exhibiting production wear, some cracking, and professional repair. In good condition. **\$800 - \$1,200**



**1830. *Stargate* large gate piece master section.**

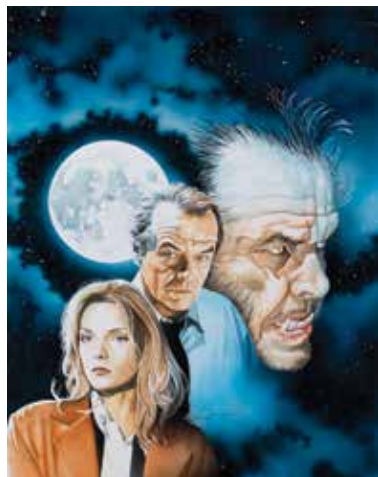
(MGM, 1994). A section of the massive, interstellar portal device screen used in the 1994 film *Stargate*, that was then salvaged from the set and used as a master section by production to fabricate new stargates on the TV series *Stargate-SG1*. This iconic item is constructed of fiberglass and resin and is still attached to a large wooden board, from which a mold was made of it, and shows minor signs of wear in the form of paint removal and small scuffs, with bondo marks around the edges. Measuring 48 x 82 in. This piece is located in Las Vegas, NV. Special shipping arrangements will apply. **\$1,000 - \$1,500**



**1831. *Zat gun* from *Stargate: SG-1*.** (MGM-TV, 1997-2006) Original stunt Sci-Fi weapon constructed of hard rubber with hand-painted purple and red accents and measuring 10 x 6.5 in. This prop gun is cast in the closed position. A "Zat Gun" is a handheld weapon used by the "Goa'uld" and their "Jaffa". The weapon was first encountered by SG-1 on Apophis's Ha'tak. An instantly recognizable prop weapon from the cult classic series. In production-used, very good condition. **\$400 - \$600**

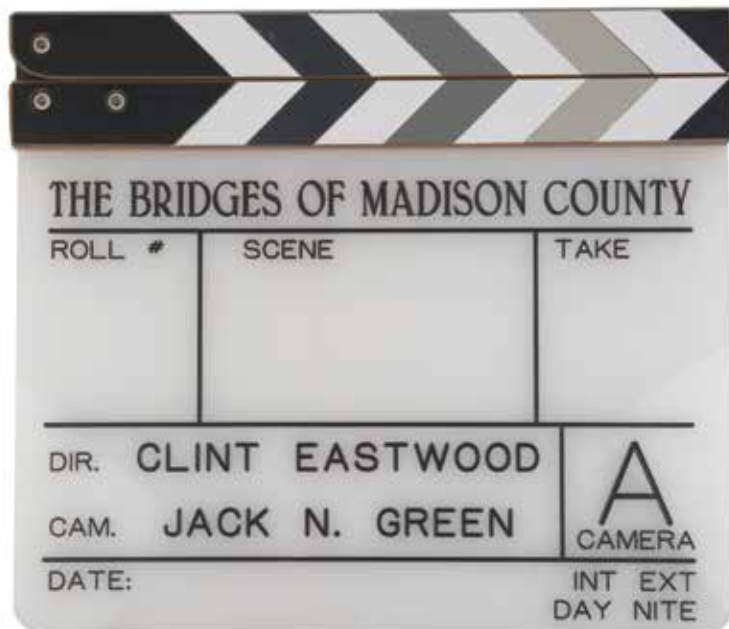
**1832. "Anubis" helmet from *Stargate SG1*.** (MGM TV, 1997-2006)

Original hollow cast fiberglass and resin component full-size "Anubis" display helmet cast from the original production molds, expertly assembled and studio painted in bronze metallic hues with cobalt blue eyes. The impressive display piece characteristic of the Egyptian-inspired style of the series measures approx. 50 in. x 19.5 in. x 26 in. and is affixed to a metal pole riveted to an 18 in. round cast fiberglass base made to look like aged stone. The entire display from floor to tip of ear stands 67.5 in tall. In very fine condition. **\$1,500 - \$2,500**



**1833. *Cinefantastique* cover art of the film *Wolf* by David Voigt.** Original cover art painting accomplished in acrylic on 16 x 19.75 in. artist's board. Signed, "Voigt" in the lower center of art. Created for the Summer 1994 Vol. 1 No. 4 issue of *Cinefantastique* magazine. Exhibiting minor handling and age. In very good to fine condition. Accompanied by a copy of the resulting magazine. **\$800 - \$1,200**





**1834. Clint Eastwood clapperboard from *Bridges of Madison County*.** (Warner Bros., 1994) Original production used clapperboard measuring 11 in. x 9.5 in. retaining hinged wooden clapsticks at top with black-and-white interleaved diagonal lines. With plexiglass whiteboard slate engraved "The Bridges of Madison County" and Dir. "Clint Eastwood" Cam. "Jack N. Green" Exhibiting minor production wear. In production used fine condition. **\$800 - \$1,200**



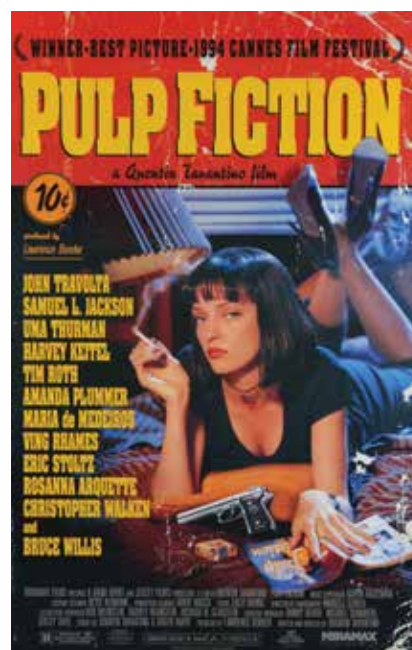
**1835. Tommy Lee Jones "Ty Cobb" Philadelphia Athletics uniform from *Cobb*.** (Warner Bros., 1994) Original (2) piece cream and blue-striped wool period baseball uniform, including (1) short-standing collar, ¾ sleeve, tunic-style pullover jersey with deep V button-front closure, with embroidered patch "A" affixed to left chest and (1) pair of matching knee pants with zipper-front closure. Jersey retains the internal Western Costume bar code, pants retain the internal Western Costume inkstamp and handwritten "TL 5". Exhibiting studio distress, production wear, some fraying to the interior lining of the jersey. In overall production used very good to fine condition. **\$800 - \$1,200**



**1836. "Sports Excavated" prop magazine from *The Flintstones*.** (Universal, 1994) Original cast rigid polyfoam stone tablet prop. Created to appear like a prehistoric Sports Illustrated, this two-tableted tome features hieroglyphic images, the title "Sports Excavated," and comical interior articles designed to resemble stone carvings, including "Spears - The invention of the spear is seen as both a step forward and a disaster..." The two tablets are held together with straw hoops. Exhibiting production wear. In general good condition. **\$400 - \$600**



**1837. ILM key crew gift from *Casper*.** (Universal, 1993) Original cast resin presentation "Casper" maquette 9.5 in. tall affixed to a 4 x 6 x 1 in. dark green marble base. This is a crew gift created by ILM, the primary source for the innovative and convincing CGI effects in *Casper*. Imprinted on the top of the base in white is the "Casper" text logo. Front of base reads "Industrial Light + Magic". In fine condition. **\$200 - \$300**



**1838. Quentin Tarantino 1-sheet poster for *Pulp Fiction*.** (Miramax, 1994) Original 27 x 40 in. 1-sheet poster for Quentin Tarantino's postmodern crime masterpiece. Exhibiting light edge wear. Otherwise in very good condition. **\$200 - \$300**



“Now, I want you to go in that bag and find my wallet.”

“Which one is it?”

“It’s the one that says ‘Bad Mother Fucker’.”



**1839. Samuel L. Jackson “Jules Winnfield” signature wallet from *Pulp Fiction*.** (Miramax, 1994) This is the wallet unforgettably featured in the diner robbery epilogue to director Quentin Tarantino’s postmodern crime masterpiece. Constructed of tawny brown leather. The front flap bears “Bad Mother Fucker” embroidered in black thread. Gary’s Leather was commissioned to make five wallets for production with different interior configurations. Since each is handmade, the exteriors differ slightly as well. This example contains 4-credit card slots, 1-plastic ID window slot, and 2-bill pockets. It has been studio padded with a stack of dollar bill-sized paper blanks and cardboard scraps. This bulky version would have been used early in the stickup sequence when “Jules” (Jackson) hands over his wallet to “Pumpkin” (Tim Roth), before taking control of the hold-up. Retaining internal Gary’s Leather maker’s stamp. Measures 4.5 x 3.5 x 1 in. closed. Exhibiting light production handling. In very good condition. An instantly recognizable piece that encapsulates both the essence of Tarantino’s early films and Jackson’s onscreen persona. In 2017, another version of the BMF wallet sold for over \$77,000. *Provenance:* Profiles in History Auction 24, March 31, 2006, Lot 179. **\$8,000 - \$12,000**



**1840. Quentin Tarantino (16) behind-the-scenes Polaroids from *Reservoir Dogs* and *Pulp Fiction*.** (Miramax, 1992-94) Collection of original (16) color 3.5 x 4.25 in. Polaroid photographs. Featuring behind-the-scenes views of cast and sets for some of the most iconic scenes in 1990s cinema. Including the opening diner scene and the ear-slicing sequence from *Reservoir Dogs* with Michael Madsen, Tim Roth, Harvey Keitel, Chris Penn and Kirk Baltz, and the “Gimp” dungeon and “Jimmie’s” house sequences from *Pulp Fiction* with Bruce Willis, Quentin Tarantino, Keitel, and more. Some handling and production wear. In generally very good condition. **\$200 - \$300**



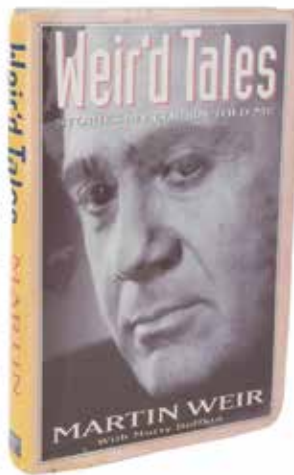
**1841. “Jack Rabbit Slims” menu from *Pulp Fiction*.** (Miramax, 1994)

Original production made laminated restaurant menu for the fictional throwback diner where “Vincent Vega” (John Travolta) and “Mia Wallace” (Uma Thurman) win a dance contest in a memorable scene from the Quentin Tarantino crime classic. The printed color menu features retro 1950s graphics and includes such menu items as the notorious “Five Dollar Milkshake”. Exhibiting light handling and production wear. In very good condition. **\$400 - \$600**





**1842. Get Shorty book jacket and 'C17' Locker key.** (MGM, 1995) Original set of (2) props including (1) "Weird Tales – Stories My Cousin Told Me" book consisting of printed book jacket with an image of the author "Martin Weir" (Danny DeVito) applied to 6.5 x 9.5 x 1.25 in. Styrofoam block to appear as a hardcover book, and (1) commercial locker key with brass blade, orange plastic fob, and a ring with an engraved Plexiglass disc, "C17". Exhibiting signs of age and production wear. In good condition. **\$400 – \$600**



**1845. Judge Dredd "Judge locator" hand prop.** (Hollywood Pictures, 1995) Original judge locator hero prop constructed of cast resin with metallic silver and red painted depressable buttons and components. The viewing screen on the 5 x 3.25 in. handheld device white with an acetate screen. Open battery port on the verso for a 12V battery. Devices like this are seen used by "Judge Hershey" (Diane Lane) in the Sci-Fi action film. Electronics present but untested. Exhibiting minor wear. In production used very good to fine condition. **\$1,000 – \$1,500**



**1843. Judge Dredd ABC Robot head mold master.** (Buena Vista, 1995) Original resin-coated carved wood 2-piece robot head mold master. The impressive robotic skull-shaped head is separated into 2-pieces, the upper head and removable lower jaw.

Expertly painted in primer gray and with sculptural damage and distress to appear worn. This master would have been used to replicate molds for additional castings. The assembled head measures 11.5 in. x 12 in. x 7 in. Exhibiting some very minor chipping, rubbing to paint. In overall production used fine to very fine condition.

**\$2,000 – \$3,000**



**1844. John Travolta "Louis Pinnock" silver ring from White Man's Burden.** (HBO, 1995) Original wedding band style ring with stamped zigzag pattern on the exterior. Measuring .75 in. diameter and .25 in. wide. Exhibiting patina and tarnish. In very good condition. **\$300 – \$500**



**1846. Cinefantastique cover art of the film Judge Dredd by David Voigt.** (1995) Original cover art painting accomplished in acrylic on 15.5 x 19.5 in. artist's board. Signed, "Voigt" in the lower right of art. Created for the August 1995 Vol. 26 No. 5 issue of *Cinefantastique* magazine. Exhibiting minor handling and age. In very good to fine condition. Accompanied by a copy of the resulting magazine. **\$1,000 – \$1,500**





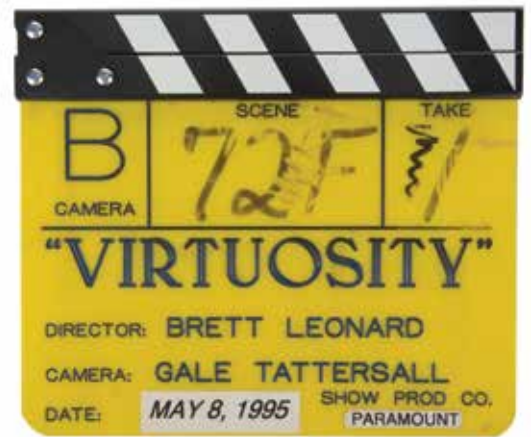
**1847. *Jumanji* screen used “closed version” board game.** (TriStar, 1995) Crafted or rigid polyfoam, this is the “closed” version of the iconic Jumanji gameboard used in scenes where it was carried by cast members. Exhibits production wear with bumping on corners. Central to this dark and mystical story adapted from the Chris Van Allsburg children’s book, is this Jumanji board game – the catalyst for all the magic that infuses the journey. This is a reduced-weight “carry board” version of the game, made to be handled (primarily by Robin Williams as “Alan Parrish”) during filming to prevent the heavy wooden hero game board from being dropped, damaged or injuring the actors during strenuous scenes in the course of production. The instantly recognizable game board is constructed of cast rigid polyfoam made to appear as carved and painted wood. The top exhibits exotic carved animal and jungle scene motifs with the Jumanji logo appearing at the center. When closed the compact board forms its own carrying case. Board measures 12.5 x 16.5 x 3.5 in. when closed. Exhibiting signs of age and production-wear. In screen-used, vintage very good condition. **\$10,000 – \$15,000**



**1848. Robin Williams “Alan Parrish” jacket from *Jumanji*.** (TriStar, 1995) Original knobby wool green tweed jacket with notched lapel, 2-hip flap pockets, 1-left chest flap pocket, decorative carved wooden buttons at wrists and at front closure lined in pewter satin. Retaining the internal Yip’s tailor maker’s label. Exhibiting minor production wear and age. In very good to fine condition. Provenance: Christie’s, New York, 15 December 1996, lot 180. **\$6,000 – \$8,000**



**1849. ILM key crew gift from *Congo*.** (Paramount, 1995) Original cast resin temple ruins with deities measuring 8 x 5.5 x 4 in. Painted realistically and with green flocking on vines, the statue features the *Congo* logo text in gold on the front of base along with “ILM 1995” on the foot of the base. Industrial Light & Magic teamed up with Stan Winston Studios to create the exotic setting and the creatures inhabiting it. This is the crew gift created by ILM and given out at the end of production. In fine condition. **\$200 – \$300**



**1850. Aurora: Operation Intercept hero Aurora hypersonic aircraft miniature.** (Tri-Mark, 1995) Original model miniature of cast fiberglass and resin, vacuum-formed plastic, rubber, metal, and multi-media components. Expertly studio finished in industrial gray with red-tape pin-striping, metal painted struts, and rubber tires. Front and rear cockpit lifts off revealing miniature fighter pilot and discreet panel behind the rear cockpit. With small lights embedded under wings. Electronics present but untested. Measuring 46 in. x 24 in. x 9.5 in. Missing the back engine panel that would house the jets. In very good to fine condition. **\$600 - \$800**

**1851. Virtuosity production clapperboard and storyboard art.** (Paramount, 1995) Original yellow plexiglas clapperboard with traditional hinged wooden clapstick present on top with signature black-and-white interleaved diagonal lines. Measuring 11 x 9.25 in. with imprinted relief text "Virtuosity, Dir: Brett Leonard, Cam: Gale Tattersall" on the body of the slate with handwritten production information on upper area. Also includes (18+) 8.5 x 11 in. pages of production storyboards with pencil frames tipped to paper and handwritten notes. In production used very good condition. **\$600 - \$800**



**1852. "Shaun the Sheep" stop motion puppet from the Academy Award-winning animated short film Wallace & Gromit: A Close Shave.** (BBC, 1995) Original stop motion puppet constructed of posable metal armature with modeling clay head, arms and legs, faux fleece lower quarter, tail and tuft at the top of head and cast foam rubber latex signature "knit-o-matic" sweater. Measuring 7 x 4 in. and with Lucite post stand affixed to the back of the figure by the original adjustable metal bolt at the stop motion mounting point. Seen in the Oscar-winning first-ever appearance of the beloved character in the Aardman Animation production *Wallace and Gromit - A Close Shave*. To create facial expressions, the eyes have tiny holes in the center where a needle could be inserted so to position them individually and his ears are also posable. This is the first complete Shaun the Sheep we have ever encountered. Exhibiting production wear, some cracked and reparable clay areas. The foam elements have been professionally treated for longevity. In addition to the Oscar, *Wallace & Gromit: A Close Shave* won the 'Best Animation' BAFTA Film Awards 1996 and the International Emmy, Popular Arts category 1996. In very good to fine condition. Comes with a LOA from a camera technician on production. **\$8,000 - \$12,000**





**1853. "James" hero puppet from *James and the Giant Peach*.** (Disney, 1996) Original screen used hero animating puppet constructed of cast foam latex rubber skin over tooled ball and socket articulating armature dressed in fabric costume and with cast resin components. The 9.5 x 3.5 in. stop-motion puppet is expertly assembled and expertly painted and finished from his tousled auburn hair to the tiny leather lace-up boots on his feet. "James" (voiced by Paul Terry) is the protagonist in this surrealist children's stop-motion animated feature, based on Roald Dahl's beloved story. With some sensitive repair to delicate hands and cracking around the mouth. Accompanied by 40+ interchangeable expression eyes. In very good condition. **\$15,000 - \$20,000**



**1854. "James" (5) puppet components from *James and the Giant Peach*.** (Disney, 1996) Original collection of (5) "James" puppet components measuring from 2.5 x 2 in. to 2.5 x 3 in. including (2) cast resin heads 1-full with bare head back and 1-1/2 head, painted and finished with small bead eyes affixed (1-missing), (1) cast resin skull cap portion with magnets for affixing to skull (not present) and (2) cast foam latex rubber shell pieces 1- face and 1-head of sculptural hair, both unpainted. All exhibit wear and production use. With sensitive, expert restoration to face and hands. In good to very good condition. **\$1,000 - \$1,500**



**1855. "Miss Spider" (9) puppet face and body components from *James and the Giant Peach*.** (Disney, 1996) Original collection of (9) "Miss Spider" puppet components measuring from 2.5 x 1.5 in. to 5 in. round, including (7) cast resin face shells with 3-painted and 4-unpainted, which would be attached to the main puppet, (1) cast resin fully-painted spider abdomen and (1) cast foam latex rubber, unpainted character bandana. All exhibit wear and production use. In good to very good condition. **\$1,000 - \$1,500**





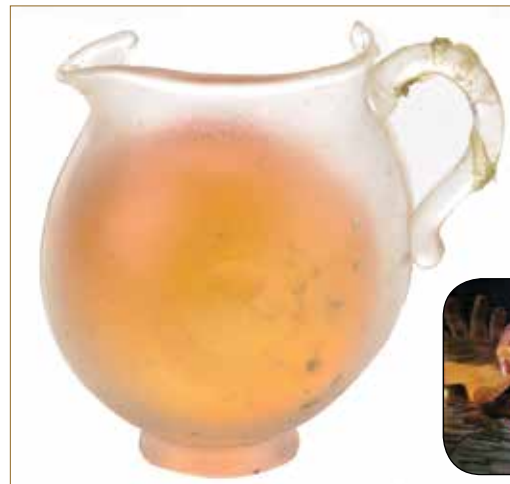
**1856. "Centipede" stand-in puppet from *James and the Giant Peach*.** (Disney, 1996) Original screen used hero stand-in puppet constructed of cast foam latex skin over posable wire armature sculpted latex costume and with cast resin components. A fabric cap is affixed to his adjustable and interchangeable head. The 13 x 4 in. stop-motion puppet is expertly assembled and painted in great detail. "Centipede" (voiced by Richard Dreyfuss) is a primary character in this surrealist children's animated feature, based on Roald Dahl's classic story. Retaining L-wrench nuts in the back for securing the neck and head to the body. With sensitive, expert restoration to latex surfaces of the mouth and the delicate hands. Some soiling and production wear evident. In very good condition. **\$4,000 - \$6,000**



**1857. "Mrs. Ladybug" (10) face and body components from *James & the Giant Peach*.** (Disney, 1996) Original collection of (10) "Mrs. Ladybug" puppet components measuring from 3 x 1 in. to 8 x 8 in. including (2) cast resin painted heads, (1) cast foam latex rubber body with broken cast resin wings, fully painted, (1) cast foam latex rubber half body, painted, (1) cast foam rubber skirt, painted, (2) cast resin arms, untrimmed and unpainted and (3) hats, 1-cast resin unpainted and 2-aluminum shells covered with red fabric with 1-fabric hat completely finished. All exhibit wear and production use. In good to very good condition. **\$400 - \$600**



**1858. "Aunts" in spider webs from *James and the Giant Peach*.** (Disney, 1996) Original miniature set piece with "Aunt Spiker" and "Aunt Sponge" cocooned in spider's web and suspended from a winch. Constructed of cast resin components, metal rods, foam latex rubber and multimedia. The wrapped aunts measure 11 x 4 in. with a metal rod protruding from the bottom for animation purposes. The winch construction measures 6 x 6 in. with a 17 in. long animating rod affixed. The aunts are connected to the winch by a rod wrapped in blue tape for blue screen FX removal with a spider web thread present. All figures and objects are expertly studio painted for realism. Exhibiting minor production wear and use. In very good to fine condition. **\$1,000 - \$1,500**



**1859. *James and the Giant Peach* animating peach juice pitcher.** (Disney, 1996) Original miniature 2.5 in. clear acrylic pitcher filled with amber resin "liquid" and latex rubber foam head with half the pitcher cut away to allow for content to be manipulated from the non-camera side. In production used very good to fine condition. **\$300 - \$500**



**1860. *James and the Giant Peach* (2) ladders from the "Peach" interior.** (Disney, 1996) Original (2) miniature ladders constructed of stucco coated wood textured and painted gray to appear as roughly hewn, long ladders that narrow as the rungs graduate to the top. Measuring approx. 36 x 9 in. and 29 x 4 in. Used for the interior of "James" giant peach. Exhibiting production wear and some paint chipping. In good to very good condition. **\$300 - \$500**





**1861. *James and the Giant Peach* miniature peach juice pitcher, peach slice and fork.** (Disney, 1996) Original miniature props including (1) 2.5 in. clear acrylic pitcher filled with resin liquid and latex rubber foam with half the pitcher cut away to allow for content to be manipulated from the non-camera side, (1) 2.25 in. ornate aluminum fork and (1) 1.75 in. skinned rubber peach slice. All pieces remain in production used very good to fine condition. **\$600 - \$800**



**1863. Bruce Willis "James Cole" stunt Colt Python from *Twelve Monkeys*.** (Universal, 1996) Original prop stunt Python 357 Magnum CTG revolver constructed of cast polyfoam expertly painted with silver metallic barrel and body, with brown painted "wooden" grip. This stunt gun is visible when "James Cole" (Bruce Willis) disarms a thug and keeps the weapon until he discards it under a truck. Exhibiting broken right side sight, production wear and minor crazing to metallic finish. In fair to good condition. **\$400 - \$600**



**1862. *James and the Giant Peach* miniature cannon prop.** (Disney, 1996) Original miniature (2) piece cannon prop constructed of cast resin components (1) stock stand with 4-static wheels painted to appear as weathered dark wood and (1) cannon painted to appear as tarnished iron with copper accents peeking through the patina. The cannon sits atop the stock stand and can teeter forward or backward. Assembled, the miniature measures 10.5 x 4.5 x 4 in. The stock stand is missing the back left wheel. In production used very good to fine condition. **\$600 - \$800**



**1864. *From Dusk 'Til Dawn* "Jose Quentin" prop Tequila bottle.** (Dimension, 1996) Original glass tequila bottle prop measuring 12.5 x 3.5 x 2.25 in. With twist top present. From the iconic "Titty Twister" bar in the Quentin Tarantino and Robert Rodriguez modern grindhouse/vampire collaboration. With an evil caricature of Tarantino on the bottle's label. Exhibiting production wear, handling, and age, with some rubbing to sticker graphic. In production used very good condition. **\$200 - \$300**



**1865. George Clooney "Seth Gecko" costume from *From Dusk Till Dawn*.** (Dimension, 1996) Original signature (2) piece costume including (1) black jacket with notched lapel, single button front closure, 1-chest slash pocket and 2-hip flap pockets and lined in black silk and (1) matching vest with button front closure and 2-hip slash pockets. Expertly studio distressed with theatrical dirt on both jacket and vest. Includes (1) wardrobe continuity still of Clooney in costume measuring 1.75 x 2.35 in. and laminated in a 2.5 x 5 in. badge with handwritten production information on the verso. In production used very good to fine condition. **\$600 - \$800**



**1866. John Travolta  
"Vic Deakins" hero  
visual effects death  
scene dummy from  
Broken Arrow.** (TCF, 1996)

Original life-size dummy used as a stand in for John Travolta as "Vic Deakins" in his character's climactic, violent death scene. Constructed of cast hard rubber, foam rubber latex head and hands, soft sculpture posable body of fabric and batting over armature with head realistically studio painted and with prosthetic grade glass eyes and hand punched hair applied. The entire figure is dressed in full character costume of t-shirt, pants and boots. Measuring 64 x 26 x 10 in. seated. Studio distressed with soiling, tear to the right boot and stage blood to the face. Exhibiting production wear. One of only two dummies made, with one being destroyed in production. In very good condition. **\$3,000 - \$5,000**

**1868. Sheldon Leonard  
Honorary Life Membership  
Director's Guild Award.** (1996)

Original unique glass eagle award constructed of a blown glass eagle measuring approx. 9.25 x 6 x 9 in. mounted atop a 5.5 x 5 x 2 in. black wood base with felt footer, featuring a silver plaque reading "Sheldon Leonard, In appreciation for years of devotion and service to your fellow members. Directors Guild of America, September 27, 1996". In 1995 he received a lifetime membership into the Director's Guild of America. Accepting the honor, he quipped, "Giving a lifetime membership to a guy 88 years old--big fucking deal!". In fine to very fine condition. *Provenance:* Profiles in History, Auction 8, Lot 435. **\$3,000 - \$5,000**



**1867. Thinner  
(3) screen used  
prop puppets.**  
(Paramount, 1996)  
Collection of (3)  
production made  
likeness dolls ranging  
in size from 12 x  
4 in. to 15 x 3 in.  
constructed of cast



resin heads, hands with 2- built on doll bodies and 1- with body of jointed wooden armature All with soft sculpt padding, dressed in custom fabric clothing. Characters include "Judge Phillips" (Howard Erskin), "Chief Duncan Hopley" (Daniel von Bargaen), and "Billy Halleck" (Robert John Burke). Dolls are highly visible during the carnival scene. Exhibiting production wear. In fine condition. **\$600 - \$800**







**1869. Tom Cruise “Ethan Hunt” watch from *Mission Impossible*.** (Paramount, 1996) Original prop stunt watch of cast hard rubber with repurposed plastic buckle wristband. Face of watch is blank for keying in live action technology or for affixing printed façade. High-tech watch measures 1.75 x 2.5 in. and 10.5 in. from end of wrist strap to end. Plastic band is imprinted “wind velocity” with a scale to measure “m/sec” and “knots”. Exhibiting production wear. In very good to fine condition. **\$800 - \$1,200**



**1870. The Rock string of prop biological weapon capsules.** (Buena Vista, 1996) Original “string of pearls” constructed of 10-connected plastic balls, with interior green film and liquid, now coagulated. The string of green pearls is wrapped in thin copper wire, with “electrical” components on the end for attaching along with like strings to the larger bio-warfare device. Exhibiting production wear, handling and age, with some green interior lining worn away and remnants of adhesive from previous display. In production used very good condition. **\$300 - \$500**



**1873. Will Smith “Capt. Steven Hiller” signature flight suit from *Independence Day*.** (TCF, 1996) Original green 1-piece hero jumpsuit with short collar, 2-bias zipper slash chest pockets, 1-left arm slash pocket, 1-embroidered “Black Knights” patch affixed to right chest and 1-velcro patch on left chest, velcro waist cinching self belt, 4- leg slash pockets, and zippers at ankles. Zipper front closure. Highly visible worn by “Hiller” (Smith) in the Sci-Fi action film. In production used very good to fine condition. **\$600 - \$800**



**1871. Madonna “Evita Peron” prop *Time* magazine from *Evita*.** (Buena Vista, 1996) Original 30+page *Time* magazine prop with printed cover stapled as façade to existing magazine pages. Featuring Madonna as “Evita” and Jonathan Price as “Juan Peron” as the cover subjects. Exhibiting production wear, handling, and age. In production used very good condition. **\$300 - \$500**



**1872. Woody Harrelson “Roy Munson” hero sunglasses from *Kingpin*.** (MGM, 1996) Original signature Corning Optics brand Serengeti Drivers style aviators glasses with amber tinted plastic lenses, gold metal frame with double nose bridge, and black plastic stems. Highly visible throughout the movie. Comes with 1-extra pair of lenses and the original clamshell case. In production used fine condition. *Provenance:* Acquired from Reel Clothes & Props which acquired the wardrobe directly from studio. **\$200 - \$300**



**1874. *Hellraiser: Bloodline* hero illuminating robot head.**

(Dimension, 1996) Original prop robot head constructed of hollow cast resin with sculptural tech details and electrical wiring and red LEDs for eyes. Expertly studio painted to appear as silver metal. Highly visible in the 4th installment in the franchise in the scene where “Dr. Paul Merchant” (Bruce Ramsay) uses a humanoid robot to open a puzzle box, hoping the extra dimensional “Cenobites” won’t target him, using the indirect method. The robot explodes when the box is solved, revealing the ultimate Cenobite, “Pinhead” (Doug Bradley). This robot head is visible during the explosion and is one of the few pieces of the FX robot to survive production. Measuring 8 x 6 x 6 in. Electronics meant to illuminate eyes present but untested. Exhibiting minor wear. In production used very good to very fine condition. **\$600 - \$800**







**1875. "Lament Configuration" puzzle box from *Hellraiser: Bloodline*.** (Dimension, 1996) Original "Lemarchand's" iconic "Lament configuration" puzzle box. Constructed of approx. 3 in. square, wooden block, with overall veneer of fine filigreed, laser-etched brass panels featuring mythical occult icons and symbology. With 2-of the 6-panels painted black beneath the filigree. This and boxes like it are the inciting objects of the entire 9-installment (and counting) franchise. Exhibiting light production wear, with some scratching to filigree. In production used very good to fine condition. Comes with signed LOA by makeup FX creator/Makeup FX designer prop maker, director, and writer Gary J. Tunncliffe who created puzzle boxes for the franchise. **\$2,000 - \$3,000**



**1876. "Lament Configuration" hero articulating puzzle box from *Hellraiser: Hellseeker*, *Deader*, and *Hellworld*.** (Dimension, 2002-2005) Original "Lemarchand's" "Lament configuration" hero puzzle box. Constructed of approx. 3 in. square, segmented carved wood puzzle box, decorated overall with fine filigreed, laser-etched brass panels featuring mythical occult symbology, the top is painted black beneath the filigree. Attached to a 9.5 in. brass pipe with pull lever to puppeteer the animating effect. Pulling the lever up, animates the vertical articulation of a sunburst pattern, and once the box halves clear, allow for a rotation and descent back into the core, which creates the iconic final stage of the puzzle box movement, dropping the veil between worlds, allowing the "Cenobites" to visit. The box remains completely operational. Exhibiting light production wear, with some scratching to filigree. In production used very good to fine condition. Comes with signed LOA by makeup FX creator/Makeup FX designer, prop maker, director, and writer Gary J. Tunncliffe who created puzzle boxes for the franchise. **\$10,000 - \$12,000**



**1877. Titanic bench from James Cameron's epic tragedy.** (TCF, 1997)

A deck bench from the set of *Titanic*. Constructed of black-painted ornate wrought-iron legs and frame, with finished-wood seat and back slats that are bolted to the frame. Features an engraved "TITANIC" plate at the center of the top wood slat. Shows some mild signs of wear. Measures approx. 75 x 30 x 36 in. In production used fine condition. Comes with a 20th Century Fox COA. **\$2,000 - \$3,000**



**1878. Spawn ILM key crew gift.** (New Line, 1997)

Original cast resin miniature head and shoulders bust of the "Spawn" character. With raised lettering on the figure's chest, "Spawn 1997 Industrial Light & Magic". Measuring 5.5 x 4.5 x 2.5 in., painted to appear as weathered bronze, and with felted bottom. Given to the crew as a wrap gift. In fine to very fine condition. **\$200 - \$300**



**1880. Leonardo DiCaprio "Jack Dawson" passage ticket won in the on-shore gambling scene in *Titanic*.** (TCF, 1997) This is one of the tickets won in the fateful cinematic poker game that sets "Jack" (DiCaprio) aboard the doomed ocean liner and into the history books as one of the most beloved and epic love stories in filmmaking history. This is a 5.75 x 7 in. prop paper ticket of passage aboard the White Star Line ship *Titanic*. It is designed with attention to the detail of the actual historic tickets. It represents a "Third Class (Steerage) Passenger's Contract Ticket". Presented in a black wooden frame with a brass plaque at the bottom engraved, "Titanic". In fine condition. **\$600 - \$800**



**1879. Flubber ILM key crew gift.** (Disney, 1997)

Original cast green resin 4.2 x 3.5 in. dancing flubber blob on a 4.5 in round cast resin base. The black base features raised letters reading, "Industrial Light & Magic, 1997, Flubber". With felted bottom. This whimsical piece remains in very good to fine condition. **\$200 - \$300**



**1881. Good Will Hunting script written by Matt Damon and Ben Affleck.** (Miramax, 1997)

Original studio bound and bradded 124-page script written by Ben Affleck and Matt Damon, undated. Exhibiting light production wear. In very good to fine condition. **\$200 - \$300**



**1882. John Travolta "Castor Troy" prop butterfly knife from *Face/Off*.** (Paramount, 1997) Original prop stunt butterfly knife constructed of silver metalized cast resin with butterfly handle cast in the static open position with negative space for the holes in the handle represented with black inset painted circles. Measures 8 x 1 in. long. Highly visible when Travolta as "Sean Archer" (actually Castor Troy) gives the knife to Astor's daughter "Jamie Archer" (Dominique Swain) to protect herself. Exhibiting production handling and wear. In very good condition. **\$200 - \$300**



**1883. Air Force One production reference model from *Air Force One*.** (Columbia, 1997) Original model miniature of presidential Air Force One, constructed of carved wood hull and wings, cast resin jet engines, vacuum form plastic windshield, studio painted and badged with American flag, Pres. Seal, and "United States of America". Measures 14 x 13 x 2.5 in. Affixed to a black 9 x 8 in. base. Exhibiting production wear, soiling and some chipping to decals. In production used fair to good condition. **\$2,000 - \$3,000**



**1884. F-15 jet fighter production reference model from *Air Force One*.** (Columbia, 1997) Original model miniature jet fighter constructed of carved wood, cast resin, vacuum form plastic, and clear plastic cockpit shield. The plane is modeled with the wings closed position, with missiles affixed to the bottom, expertly studio finished in military gray, with airbrushed battle soot at the cockpit and back engines. Measures 24 x 16 x 3.5 in. Production used very good condition. **\$1,000 - \$1,500**



**1885. "Albus Dumbledore" Wizard Card from *Harry Potter and the Sorcerer's Stone*.** (Warner Bros., 2001) Original production made pentagonal trading card. The recto features a green screen field on which a moving image of Dumbledore (Richard Harris) was keyed-in. On the verso, printed text regarding the great wizard's accomplishments. Avidly collected by the students of "Hogwarts", "Harry Potter's" (Daniel Radcliff) first Chocolate Frog Wizard Card is the coveted Dumbledore. These cards are used in a scene aboard the "Hogwarts Express". Measures approx. 3 x 3.25 in. Exhibiting light handling. In production used very good condition. **\$1,000 - \$1,500**





**1886. *Wishmaster* screen-used hero “Fire Opal”.** (Mediaworks, 1997) Original blood red oval faceted prop “fire opal” hand-cut from Russian glass. Measures 2 x 1.5 in. This dramatic stone is the highly visible central plot-driving prop used for summoning the demonic Djinn. Exhibiting minor production handling. In fine condition. Comes with LOA from the property master stating this is one of only three hero stones made and used in the film. **\$800 - \$1,200**



**1887. *As Good As It Gets* stuffed stunt “Verdell” prop used in the garbage chute scene.** (Tristar, 1997) Original stuffed Brussels Griffon dog prop constructed of soft sculpture body built on wire armature. With felt ears, artificial dog eyes and cast foam rubber paws. Assembled and studio painted to appear as a real animal. Used as a stunt double for the live dog in the scene when “Melvin Udall” (Jack Nicholson) tosses “Verdell” the dog down the garbage chute, which begins his odd relationship to the dog and his owner “Simon” (Greg Kinnear), an inciting moment in the romantic comedy. The prop dog measures 17 x 9 x 5 in. and exhibits production wear. In very good condition. **\$600 - \$800**



**1888. NYC Mail envelope holding Bruce Willis “Korben Dallas” Fhloston Paradise winning ticket from *The Fifth Element*.** (Columbia, 1997)

Original futuristic perforated envelope mailer measuring 9.5 x 4.5 in. with “NYC MAIL”, “Korben Dallas, Apt. 281 – HF – 3156B” on the front with bar code. Wrapped in original protective plastic cover, perforation and plastic intact. Highly visible in the beginning of the film when Korben Dallas (Bruce Willis) receives his “winning” ticket for the trip to Fhloston Paradise, which is later stolen by Father Cornelius (Ian Holm). In production used fine to very fine condition. **\$2,000 - \$3,000**



**1889. Bruce Willis “Korben Dallas” award from *The Fifth Element*.** (Columbia, 1997) Original prop stunt trophy constructed of cast foam latex rubber over supporting interior armature, expertly studio painted gold with antique embellishment and “Korben Dallas” in transfer lettering on the base. Measures 11.75 x 5 in. Visible in the scene when “Father Cornelius” (Ian Holm) knocks “Dallas” (Willis) unconscious in his apartment. Exhibits production handling, minor chipping to paint. In screen used fine condition. **\$2,000 - \$3,000**



**1890. *Starship Troopers* battle-damaged full-scale dead warrior bug.** (Tristar, 1997) Original life-size alien bug prop and puppet. Constructed of cast fiberglass and resin components over supporting armature framing. All legs are detachable. Expertly studio painted and finished to appear as a real, gigantic bug-like creature with tiger-striped carapace and glossy insect eyes. Measuring a monumental 15-20 ft. wide x 13 feet long x 4 feet high. Includes squib wires for pyrotechnics/bullet hits. Expertly studio distressed to appear to have been through a war. Exhibiting minor cracks in fiberglass surface and general expected production wear. In screen used very good condition. **\$15,000 - \$20,000**



**1891. *Starship Troopers* “Rodger Young” spaceship executive VIP maquette.** (Tristar, 1997) Original spaceship maquette constructed of solid cast resin and measuring 19 in. long x 4.75 in. wide. The incredibly detailed spaceship is embellished with miniature latticework, turrets, 4-rocket boosters at the aft, rear and front facing blasters at the top and bottom, and hand-lettered with “176 Rodger Young” at the nose. Painted cobalt blue with an antique patina overall, giving the appearance of active duty. Presented as an executive VIP model made to the exacting specs of the original maquette. In fine condition. **\$1,000 - \$1,500**



**1892. Johnny Depp “Raphael” tin can telephone, Virgin Mary statue, and prop iron poker from *The Brave*.** (Majestic, 1997) Collection of (3) props including (1) cast foam latex rubber Virgin Mary statue Depp’s character uses as a weapon, (1) wrought iron fireplace poker measuring 24.25 in. used by McCarthy (Marlon Brando) to stab Depp’s hand, and (1) tin-can telephone used by Depp consisting of 2-12 ounce soup cans connected by 8+feet of string. All exhibit production use and wear. In good to very good condition. **\$500 - \$700**





**1893. Mike Myers  
"Austin Powers"  
Cryogenic Chamber  
from *Austin***

**Powers: *International Man of Mystery*.** (New Line, 1997) Original monumental cylindrical Cryogenic Chamber set piece measuring 10ft. tall x 5 ft. in diameter, flanked by two 4 ft. long arm extensions for forklift insertion and chamber transport. Constructed of cast fiberglass shell over wooden substructure, cast resin, vacuum formed plastic components, metal and multi-media. The body of the chamber is expertly studio painted in industrial silver gray and the main window is smoked plastic. Showcased in the scene where the audience is introduced to secret agent Austin Powers (Myers) as he is released from cryogenic suspension by the government. An "Austin Powers" backlit sign at the top of the chamber is included (electronics untested), as well as a transparent vacuum formed plastic figure of Austin Powers used for lighting and reference. Exhibiting production wear and handling. Some scratching to the fogged window screen. In very good condition. *Provenance:* This piece was acquired directly from the production after the film wrapped. This Cryo Chamber was on display at the SPY-FI Exhibit at the Queen Mary in Long Beach, CA in 2007. **\$6,000 - \$8,000**



**1894. Mike Myers "Austin Powers" Union Jack briefs from *Austin Powers: The Spy Who Shagged Me*.** (New Line, 1999) Original signature men's brief underwear with Union Jack print on front and back. Seen worn by Austin Powers (Mike Myers) "the International Man of Mystery" in the sequence when "Mini Me" (Verne Troyer) bites through Austin's spacesuit on Moonbase Alpha and also when Powers tears off his pants while dancing for the "femme bots". Exhibiting minor production wear and age. In production used fine condition. With signed LOA from New Line Cinema. **\$1,000 - \$1,500**



**1895. Mike Myers Blue and red suit from *Austin Powers in Goldmember*.** (Newline, 2002) Original bespoke (4) piece costume including (1) red and blue striped silk jacket with peaked lapel, cuffed sleeves, 2-faux right hip flap pockets and 1-chest slash pocket, gold metal crest button front closure and lined in crimson satin, (1) matching pair of zipper and button front pants, (1) blue and white polka dot Venice Custom Shirts brand long sleeve button down shirt and (1) red and white kerchief. Pants retain the internal costumer's bias label handwritten, "Myers". Shirt tag is dated, "Nov. 01". Exhibiting minor production wear. In fine condition. **\$6,000 - \$8,000**



**1896. “Vanessa Kensington” Fembot figure from *Austin Powers: The Spy Who Shagged Me*.** (New Line, 1999) Original life-size head to hips android figure constructed of screen used body and costume and screen matched robotic head pulled from original production molds. All assembled and expertly painted and finished in a spectacular display piece. Electronics included and when plugged into a standard 110 AC outlet, cause the eyes and mouth illuminate. Exhibiting powder burns around the neck from production pyrotechnics. Measuring 41 x 24 x 13 in. Some minor wear to foam rubber facial elements. In overall very good to fine condition. **\$2,000 - \$3,000**

**1897. Cheryl Bartel “Smoking Jubbies Fembot” costume from *Austin Powers: International Man of Mystery*.** (New Line, 1997) Original (2) costume pieces including (1) sheer pink chiffon baby doll teddy with white marabou feathers at bust and hem, small metal gun barrels protruding from breasts and pink peep-toe mule shoes (worn by another femme bot marked “Chris”) with pink marabou feather trim. Costume is displayed on a life size female mannequin with styled blonde character wig, nude nylon gloves and matching briefs. added for display. The gloves were created by Dorothy Gaspar who made the original gloves for the movie. The impressive display figure exhibits wear and minor soiling. In very good condition. Comes with a New Line Cinema COA. **\$2,000 - \$3,000**



**1898. “Chip Hazard” and “Archer” (2) Stan Winston signed and numbered limited edition boxed *Small Soldiers* figures.** (Universal, 1998) Original set of (2) action figures, including (1) “Chip Hazard” and (1) “Archer”, each numbered 19 of only 25. Built as a continuation from the actual motion picture production line, fabricated from the original molds, and assembled and hand painted by the same designers, techs and artists from Stan Winston Studio. Each stands 12 in. tall. Contained in 13 x 16 x 5.5 in. store display boxes that replicate the toy boxes from the film (never opened). Presented in a navy blue grosgrain clamshell box with silver gilt *Small Soldiers* text logo and Stan Winston Studio seal. In fine condition. Each comes with a COA signed by Stan Winston. **\$6,000 - \$8,000**





**1899. "Slamfist" hero animatronic puppet from *Small Soldiers*.** (Universal, 1998) Original hero animatronic puppet, constructed of resin and silicone over an aluminum and steel articulated armature. Attached via cables to an FX rig of servo motors. Articulated at the head, arms, legs, and waist, and puppeteered from a rod attached waist, external telemetry, and traditional radio control. Comes with 2-additional closed fist inserts. Signed and created for the screen by Stan Winston Studios. In production used very good to fine condition. **\$15,000 - \$20,000**



**1900. "Punch-It" and "Scratch-It" self-contained animatronic puppets from *Small Soldiers*.** (Universal, 1998) Original set of (2) production used puppets including (1) "Punch-It" constructed of cast resin, silicone face, assembled with articulating joints, internal torso mechanicals that would have allowed the figure to animate without wire tether, present (untested), and expertly studio painted in great detail, measuring 15 x 13 x 9 in., and (1) "Scratch-It" constructed of cast resin, silicone feet, articulating knees, with legs attached via rubber band through torso and measuring approx. 6 x 2 in. Punch It exhibits broken nose horn (detached pieces present and included) and Scratch It is missing his left foot. Otherwise in production used very good condition. **\$3,000 - \$5,000**



**1901. "Slamfist" puppet components from *Small Soldiers*.** (Universal, 1998) Collection of original (4) "Slamfist" components including, (1) character head of cast silicone skin over fiberglass shell expertly studio painted and finished with internal aluminum mounting peg inside the shell, (1) cast resin hollow club painted and finished to appear as stone with wooden handle, and (2) cast resin katana swords with metalized silver blade and detail wrap grips, with 1-blade retaining residue from previous display. Measuring from approx. 3 x 3 in. to 9 x 3 in. All remain in production used very good to fine condition. **\$1,000 - \$1,500**





**1902. Leonardo DiCaprio "King Louis" ornate costume from *The Man In the Iron Mask*.** (United Artists, 1998) Original ornate costume including (1) bespoke collarless rust and gold satin damask knee length top coat with  $\frac{3}{4}$  sleeves with broad cuffs, decorative gold metal button front closure, ornamental golden buttons on the sleeves and back vents, and lined in copper satin, (1) matching long vest with decorative button front closure, (1) pair crimson pleated breeches with decorative buttons down outer legs, collars at the knees, with button front closure, also includes (1) gold taffeta fringed sash, and (1) off white lace fringed scarf, (1) pair buff and red suede heeled shoes with oversized tongues and gold buckles. Pants, vest and topcoat retain the internal Jane Law makers labels, shoes handwritten "Luigi XIV Leonardo DiCaprio". Includes (1) ornate red velvet hair clip with filigree cameo frame (unseen). Exhibiting minor production wear. In fine condition. **\$2,000 - \$3,000**



**1904. Leonardo DiCaprio "King Louis" hat and "Phillipe" shoes from *The Man In the Iron Mask*.** (United Artists, 1998) Original (2) period costume accessories including (1) felt wide brimmed hat with large red double ostrich plume, cameo headband buckle, and gold piping on edge of bow and brim, retaining the integral elastic chin strap, lined in black satin, and (1) pair of gray suede heeled shoes (right heel is detached from montage dance rehearsal sequence in which Philippe rolls his ankle), with oversized period tongues and ornate bow with filigree metal hoop at center of each. Worn by DiCaprio as Louis/Philippe throughout the film. In production used very good condition. **\$300 - \$500**



**1903. Leonardo DiCaprio "Phillippe" prisoner costume from *The Man In the Iron Mask*.** (United Artists, 1998) Original hero highly distressed (2) piece costume consisting of (1) ravaged knobby wool pullover v-neck tunic with long sleeves, and intentional holes overall, and intense studio soiling, and (1) pair matching breeches with button front closure, tie cinched back, with same level of distress as tunic, and (1) pair crude leather lace up shoes, aged and soiled to studio perfection. Tunic and pants retain internal Jane Law makers label and the fabric costumers bias label handwritten "Leonardo DiCaprio". Shoes retain customer's paper tag handwritten "Phillippe's shoes Leonardo DiCaprio". In decrepit production used condition. **\$1,500 - \$2,500**



**1905. *The Man In the Iron Mask* trio of ballroom masks.** (United Artists, 1998) Collection of original (3) period masquerade masks constructed of vacuum form half mask faces, 2-male, 1-female, all expertly painted to appear as metallized paper Mache, and each with a lathed finial handle protruding from chin. Female mask with gold lace trim with faux pearls and gold ribbon embellishment at handle. Exhibiting minor production wear. In very good to fine condition. **\$200 - \$300**







**1906. Gabriel Byrne**  
**"D'Artagnan"**  
 costume from *The Man In the Iron Mask*. (United Artists, 1998)

Original Musketeer costume including (1) black wool knee length top coat with  $\frac{3}{4}$  sleeves with broad cuffs, decorative gold metal button front closure, ornamental golden buttons on the sleeves, 2-hip flap pocket, and back vents, and lined in black wool fabric, (1) pair matching breeches with button front closure, and (1) black velvet cape with an embroidered fleur-de-lis applique on the chest, button front closure, button side closure to open for arms, silver bullion ribbon edge piping on all edges and hems, lined in crimson satin, (1) matching hat with white ostrich feather plume marked "D'Artagnan Musketeer Double Hat". Exhibiting production wear. In very good to fine condition. **\$800 - \$1,200**



**1908. Gerard Depardieu**  
**"Porthos"**  
 Musketeer costume from *The Man In the Iron Mask*. (United Artists, 1998)

Original Musketeer costume including (1) black wool knee length top coat with  $\frac{3}{4}$  sleeves with broad cuffs, decorative gold metal button front closure, ornamental golden buttons on the sleeves, 2-hip flap pocket, and back vents, and lined in black wool fabric, (1) pair matching breeches with button front closure, and (1) black velvet cape with an embroidered fleur-de-lis applique on the chest, button front closure, button side closure to open for arms, silver bullion ribbon edge piping on all edges and hems, lined in crimson satin. Topcoat retains costumer's fabric "Porthos" label. Exhibiting production wear. In very good to fine condition. **\$800 - \$1,200**



**1907. John Malkovich**  
**"Athos"**  
 Musketeer costume from *The Man In the Iron Mask*. (United Artists, 1998)

Original Musketeer costume including (1) black wool knee length top coat with  $\frac{3}{4}$  sleeves with broad cuffs, decorative gold metal button front closure, ornamental golden buttons on the sleeves, 2-hip flap pocket, and back vents, and lined in black wool fabric, (1) pair matching breeches with button front closure, and (1) black velvet cape with an embroidered fleur-de-lis applique on the chest, button front closure, button side closure to open for arms, silver bullion ribbon edge piping on all edges and hems, lined in crimson satin, and (1) pair period wide cuff knee black leather boots with square toes. Extra buttons in pocket, 1-cape button detached but present. Interior cape and boots are handwritten "JM". Exhibiting production wear. In very good to fine condition. **\$800 - \$1,200**



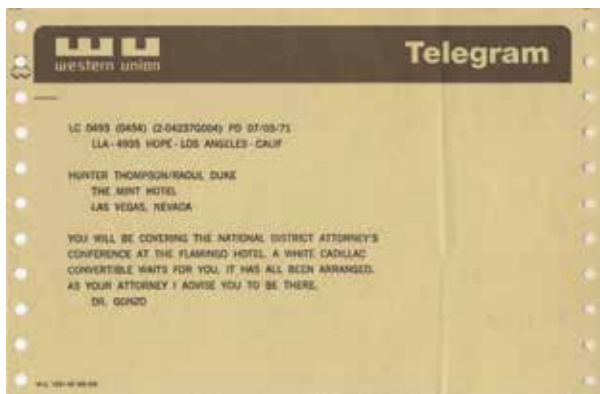
**1909. Jeremy Irons**  
**"Aramis"**  
 Musketeer costume from *The Man In the Iron Mask*. (United Artists, 1998)

Original Musketeer costume including (1) black wool knee length top coat with  $\frac{3}{4}$  sleeves with broad cuffs, decorative gold metal button front closure, ornamental golden buttons on the sleeves, 2-hip flap pocket, and back vents, and lined in black wool fabric, (1) pair matching breeches with button front closure, and (1) black velvet cape with an embroidered fleur-de-lis applique on the chest, button front closure, button side closure to open for arms, silver bullion ribbon edge piping on all edges and hems, lined in crimson satin, and (1) pair period leather gauntlet gloves. Interior cape, breeches, gloves and topcoat retain costumers labels handwritten "Aramis". Exhibiting production wear. In very good to fine condition. **\$800 - \$1,200**





**1910. *The Mask of Zorro* map.** (Tristar, 1998) Original map prop hand drawn and lettered in brown ink on 22.75 x 15.25 in. faux leather leaf. Depicting map with the legend including Sierra Pelado, Ciro Canyon, Paso del Bufalo, San Gabriel, and images of mining equipment, sun in upper right corner, mermaid, and the 4-pointed compass. Expertly studio distressed and aged. In production used fine condition. **\$1,000 - \$1,500**



**1911. Johnny Depp "Raoul Duke" prop telegram from *Fear and Loathing in Las Vegas*.** (Universal, 1998) Original Western Union telegram prop measuring 8.5 x 6 in. and reading "Hunter Thompson/Raoul Duke, The Mint Hotel, Las Vegas Nevada:



You will be covering the national district attorney's conference at the Flamingo Hotel. A white Cadillac convertible waits for you. It has all been arranged. As your attorney I advise you to be there. Dr. Gonzo". Exhibiting light production handling. In fine condition. **\$300 - \$500**



**1912. *Fear and Loathing in Las Vegas* collection of production ephemera including a Mint 400 whisky bottle.** (Universal, 1998) Collection of (12) props and ephemera featuring (1) 4th annual Mint 400 Desert Rally novelty liquor bottle with a motorcycle rider stopper measuring 9 x 9 in. All else measuring between approx. 3 x 2 in. to 12 x 17 in. Also including (2) printed color Mint 400 fliers, (2) VIP pin buttons, (2) Bazooka Circus Casino napkins, (1) Terra Haute country club membership card, (2) sheets of Grand Continental stickers, (1) sheet of Wilshire car rental decals, (1) guest registration card, (1) beer bottle sticker label, and (1) The Mint Hotel and Casino do not disturb/maid door card. Exhibiting production wear. In very good condition. **\$200 - \$300**

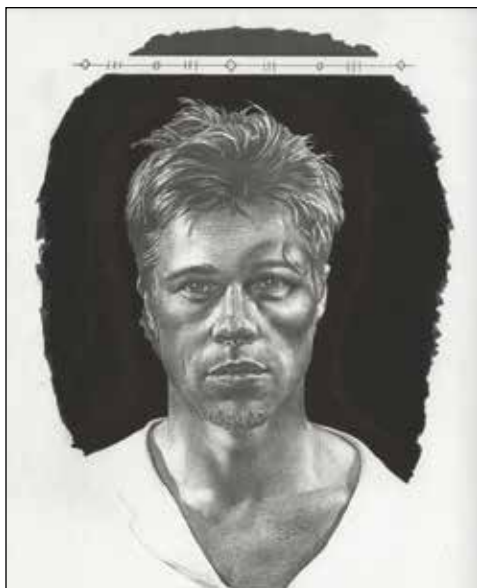


**1913. Nicholas Cage "Rick Santoro" watch and jewelry from *Snake Eyes*.** (Paramount, 1998) Collection of (3) pieces of costume prop jewelry including (1) gold metal barrel style wedding band with interior second ring, (1) Simon Change brand gold metal watch with unique beveled wrist band, and (1) 11 in. square link gold metal chain with .75 x .25 in. rectangular pendant with monogram raised letter "R". Worn throughout the movie by "Santoro" (Cage). In production used fine condition. **\$300 - \$500**



**1914. Wesley Snipes "Blade" stunt MAC 11 from *Blade*.** (New Line, 1998) Original stunt gun prop constructed of cast hard rubber over PVC armature, measuring 13 x 7 x 1.5 in. Expertly studio distressed to appear worn and used by "Blade" (Snipes). Exhibiting some rough edges and production handling. In very good condition. **\$600 - \$800**





**1915. Brad Pitt  
"Tyler Durden"  
detail embellished  
production sketch  
from *Fight Club*.** (TCF,  
1999) Original printed  
concept sketch on 8.5 x  
10.5 in. artist's leaf, hand-  
embellished in pencil and  
ink. Depicting a makeup  
concept for a battered  
and swollen Pitt as "Tyler  
Durden". Exhibiting light  
production handling and  
very minor soiling. In fine  
condition. **\$300 - \$500**



**1916. Edward Norton  
"The Narrator" detail  
embellished production  
sketch from *Fight Club*.**  
(TCF, 1999) Original  
printed concept sketch  
on 8.5 x 10.5 in. artist's  
leaf, hand-embellished in  
pencil and ink. Depicting  
a makeup concept for  
a battered and swollen  
Norton as "The Narrator".  
Exhibiting light production  
handling and very minor  
soiling. In fine condition.  
**\$300 - \$500**



**1917. eXistenZ (2) visual effects creatures.**  
(Dimension, 1999) Original (2) creature props  
including (1) cast foam rubber serpent creature  
with fins and silicone tentacles and (1) silicone  
salamander creature with flippers and fish tail.  
Expertly painted in amphibious detail. These  
props were featured in the Cronenberg body  
horror fantasy where creatures like these are  
processed in the grotesque, in-  
game abattoir and served in the Chinese restaurant.  
The rubber serpent remains  
supple and stable. The silicone salamander is  
stable in the body, but the thin  
extremities like back fins have liquefied. Both  
in production used good to very  
good condition. **\$300 - \$500**



**1918. Michael Clarke Duncan "Coffey" execution electric  
chair from *The Green Mile*.** (Castle Rock, 1994) This is  
one of only four "Old Sparky" electric chairs created for  
the film by Academy Award-winning production  
designer Terence Marsh. Each chair was crafted to  
serve a different technical purpose. This chair is  
unique from the others in that it was purpose-built  
for the "John Coffey" character at 7/8 scale to  
further the illusion of Coffey's huge physical size.  
Measuring 49 x 33 x 29 in., the wood, copper and  
steel chair features leather leg and wrist restraints  
and fleece padded iron hoop arm and leg braces.  
The chair was used exclusively in the film's  
climactic scene when Coffey (Michael Clarke  
Duncan) is put to death. In fine condition.  
Accompanied by 2-black execution hoods.  
From the collection of director Frank Darabont.  
**\$10,000 - \$15,000**



**1919. Kenneth Branagh "Dr. Arliss Loveless" signature hero articulating spider cane from *Wild Wild West*.** (Warner Bros., 1999) Original hero cane prop constructed of a 3-graduated segmented tooled aluminum cane shaft with a silver metal ornate finial cane tip and a beveled silver cup at the top. The cane shaft is expertly studio finished in jet-black enamel with inset silver metal rings at the bottom of each segment. The cup at the top holds a 3 in. round transparent amber orb set in the cage of a silver metal spider's legs grip. The segments of the cane telescope into each other allowing the cane to be compact at approx. 3 ft. or to extend, when a lever at the top of the shaft is depressed, to approx. 62 in. Cane mechanism is present but not working. Cane can be manually compressed and extended. Exhibiting production wear. In good condition. **\$800 - \$1,200**



**1920. "Gonzo" muppet from *Muppets in Space*.** (Jim Henson Pictures, 1999)

"The Great Gonzo" stars in this, the 6th major film to feature those zany "Muppets". In this Sci-Fi story, "Gonzo" confides in "Kermit the Frog" that he's tired of being referred to as a "whatever" after an alien race begins sending him messages through bowls of cereal. This is a 30 in. tall (from toe to tallest feather) screen-used "Gonzo" Muppet. Constructed of foam head and beak, soft fabric hollow torso, arms, and legs covered from head to toe with knobby blue fleece fabric. Arms and legs contain bendable wire armature. The familiar head is constructed of carved soft reticulated polyfoam including face and snout. With ping-pong ball eyes, black felt irises and polyfoam eyelids painted yellow. Back of the head is covered in matching knobby fleece fabric and split down the back to allow access to the cavity of the figure, for ease of manipulation, slipping over animatronic machinery, wiring for electronics and other tech. (electronics no longer present, only a few wires remain). Exhibiting production wear and signs of theatrical distressing. Comes standing on a 10 in. round wooden base with dowel. Also includes extra parts and accessories including 2-jointed legs, 2- arms with hands over wire armatures and 1-swatch of extra Gonzo fleece. Retaining production fabric label pinned to the back handwritten, "RCX Cover, Flailer Gonzo, Lead Singer #14". In production used very good condition. This represents one of only four Muppets we have ever handled in decades of auctions. **\$5,000 - \$7,000**



**1921. *Inspector Gadget* clapperboard signed by Matthew Broderick and Joely Fisher.** (Disney, 1999) Original plexiglas clapperboard with traditional hinged wooden clapstick present on top with signature black-gray-and-white interleaved diagonal lines. Measuring 11 x 9.5 in. engraved, "Inspector Gadget, Director: David Kellogg, Camera: Adam Greenberg" on the body of the slate and signed in the top fields, "Matthew Broderick" and "Joely Fisher". In production used very good condition. **\$600 - \$800**





**1922. Stuart Little production made radio controlled car with "Stuart Little" driver.** (Columbia, 1999) Original model miniature motorized red convertible constructed of RC car chassis, vacuum form body, rubber tires with chromed rims, interior in black felt with miniature cast resin bucket seats, dashboard complete with dials, radio, stick shift, and a miniature Stuart Little grasping the steering wheel. The car is finished with white and blue racing stripe down the center. Stuart is dressed in fabric shirt, vest, pants and red bowtie. Front and rear lights are stickers. Bottom of car features aluminum plate with a decal, which reads, "Rodent". Production ultimately chose to use CGI in the movie's driving sequences, and the RC concept was abandoned. Electronics present but untested. In production used fine to very fine condition. Made by Eric Allard for the film. **\$3,000 - \$5,000**



**1923. Carrie-Anne Moss "Trinity" signature stunt Beretta pistol from The Matrix Reloaded.** (Warner Bros., 2003) Original precise stunt prop replica of a Beretta 92FS compact pistol constructed of cast hard black rubber. The 8.5 x 5.5 in. prop is used when "Trinity" (Moss) pulls her gun on "Persephone" (Monica Belucci) and when she briefly uses a live firing model to shoot one of the "Twins" in the arm. With rough trigger seam and pour spout remnant. The prop remains in production used fine condition and is accompanied by an LOA from the weapons coordinator for both *The Matrix Reloaded* and *The Matrix Revolutions*, which were shot simultaneously. **\$600 - \$800**

**1924. Hugo Weaving "Agent Smith" suit and stunt .50 caliber Desert Eagle pistol from The Matrix Reloaded.** (Warner Bros., 2003) Original (3) piece signature costume and prop including (1) black wool single-breasted jacket with notched lapel, 1-chest slash pocket, 1-hip flap pocket and 1-hip slash pocket, button front closure and with interior lined in black silk and (1) pair of matching black wool pants with zipper front closure. This is the iconic costume worn by sinister "Agent Smith" (Weaving) who is the shape-shifting antagonist of the blockbuster *Matrix* franchise. Jacket retains handwritten "Hugo No. 4 WB Stunt" inside interior right jacket pocket. Garments exhibit studio distressing and soiling. Also includes (1) stunt prop .50 caliber Desert Eagle constructed of cast hard rubber and measuring 8 x 5 in. In production used very good to fine condition. **\$1,500 - \$2,500**



**1926. Benjamin Bratt “Lt. Ted Santen” complete hero spacesuit and helmet from *Red Planet*.**

(Warner Bros., 2000) Original hero (11+) piece spacesuit including (1) flight suit of iridescent blue quilted PVC coated fabric with ¾-sleeves, helmet snap ring, zipper back closure, metal hoops with rubber conduit for affixing to boots, “Mars 1” patch on left shoulder, “USA” patch and flag on right shoulder, and embroidered name patch “Santen” affixed to right chest, (1) hard vest of vacuum formed plastic, web fabric, tooled aluminum helmet ring seal at the collar, and other accessory pouches on front and back, with sponsor patches on right and “Santen” nameplate on front, (1) detachable metalized cast fiberglass helmet collar with fabric cowl, (1) pair of ankle boots with cast hard rubber toe-shields, (2) shin gaiters with zippers to affix to costume legs, (2) elbow-length gloves with zipper closures, (1) weighted blue utility belt, (1) white and pink leather skullcap with buckle chinstrap, (1) tooled aluminum helmet with amber plastic visor, back of head honeycomb pattern resin window, sculptural electronics on surface, and actual cooling fans and tech on interior. Worn by Bratt on his walk on Mars, up to the time he’s accidentally killed in a scuffle with “Chip Pettingill” (Simon Baker). With markings on the interiors: Shoes marked “Ben”, 1-glove marked “Santen”, gaiters marked “Ben”, suit marked “Ben”, belt marked “Santen” and helmet marked “BB”. Also includes (1) spare helmet collar with accordion neck and other various spare parts. Exhibiting production wear and studio distressing. In production used very good condition. **\$4,000 - \$6,000**



**1925. Keanu Reeves “Neo” signature Cassock fighting coat from *The Matrix: Reloaded* and *The Matrix: Revolutions*.**

(Warner Bros., 2003) Original floor-length black signature character cassock fighting coat. Constructed of tight waffle-weave wool blend fabric with long sleeves, standing collar, self button closure running from floor to neck with 3-snap collar closure. Interior lined in black satin. Hem is designed at a bias to allow the back to be more voluminous for movement and cape-like flow in action scenes. Costume designer Kym Barrett created this costume for heavy use in the 2nd and 3rd installments of the blockbuster Sci-Fi franchise. As the “Neo” character had grown in confidence and power, she envisioned the costume representing a more “ecclesiastical feeling with a Zen/Chinese feeling mixed in as well”. The costume was created in 3 or 4 different fabrics that would look good under many circumstances and elements from being saturated in fight sequences in rain to acrobatic flying in the air. All the fabrics were made to look identical so the audience wouldn’t discern the differences. Jacket features open under arm sections, often found in dancer’s costumes, to facilitate the widest range of motion for the actor. This particular version of the coat is attributed as a “fighting coat” designed to move elegantly in action sequences. Retaining the internal “Artistic Costumes” bias label typed, “Fighting Cassock, Keanu Reeves, 2/3”. Exhibiting only minor production wear, some very slight balling and thread pulls. In very fine condition. **\$12,000 - \$15,000**







**1927. Dungeons & Dragons Yancy Calzada signed Dragon maquette.** (New Line, 2000) Original "one-off" dragon maquette of sculpted baked clay, expertly painted in a flying position with wings partially extended featuring plaster impregnated bandage to create veins and ribs, measuring 37 x 15.5 x 8 in. The model is affixed to an L-bracket bolted to a 36 x 10 in. wooden display base. Only one of it's kind created by 3D animator: Flat Earth Productions (uncredited). Signed by artist "Yancy Calzada" lower right corner of baseboard. Exhibiting only minor handling. In fine to very fine condition. **\$1,500 - \$2,500**



**1929. Scott Sava original painting of "Gandalf" from Lord of the Rings.** (2014) Accomplished in gouache on 12 x 16 in. artists' board. Signed and dated at lower right, "S. Sava 14". Inspired by Ian McKellan's portrayal of wise wizard in Peter Jackson's epic adaption of the J. R. R. Tolkien trilogy. Virtually unhandled. In very good condition. **\$800 - \$1,200**



**1930. Scott Sava original painting of "Gimli" from Lord of the Rings.** (2015) Accomplished in gouache on 6 x 6 in. artists' board by Scott Sava. Signed and dated at right, "S. Sava 15". Gimli was a member of "Durin's Folk" who joined "Frodo Baggins" and his fellowship on their quest to destroy the "One Ring". Inspired by John Rhys-Davies' portrayal of the character in Peter Jackson's epic adaption of the J. R. R. Tolkien trilogy. Virtually unhandled. In very good condition. **\$500 - \$700**



**1928. Marlon Brando silk robe and shirt from his final film, The Score.** (Paramount, 2001) Original black and silver paisley print silk Joseph Abboud brand robe with black silk trim at bias cuffs, 2-hip pockets, left chest pocket, and shawl lapel. With matching paisley silk tie-belt threaded through 3-integral belt loops. Retaining internal maker's label and care tag. Accompanied by a black woven poly-cotton blend short-sleeve pullover shirt with internal Modango maker's label and "3XL" size tag. Worn by the legendary actor in his final feature. Exhibiting light production wear. In very good condition. **\$1,000 - \$1,500**



**1931. A.I. Artificial Intelligence ILM key crew gift.** (Warner Bros., 2001) Original Lucite rectangular brick with dimpled edges, suspended interior is an etched metal plaque of a child reaching out to a humanoid figure. With a circuitry fingerprint suspended between the surface of the plaque and the brick's surface. With the text logo and Steven Spielberg Film imprinted lower left of front, and on the verso, the ILM graphic logo, and "Special Visual Effects and Animation by Industrial Light & Magic". In fine condition. **\$200 - \$300**



**1932. Robot head and arm props from the junkyard sequence in *A.I. Artificial Intelligence*.** (Warner Bros., 2001) Collection of (2) Sci-Fi props including (1) articulating robotic arm and hand measuring 31 in. fully extended, constructed of tooled jointed aluminum components with mannequin hand, hinged at the elbow and wrist, and retaining a multitude of zip-ties down from elbow down the forearm, and (1) robotic humanoid head constructed of cast skinned polyfoam, painted in metallic copper tones, with sculptural circuitry, embedded computer components, cast resin teeth, and residual multicolor wiring from neck. Measuring 14 x 8 x 10 in. Both exhibit expert studio distressing and are affixed to 11 in. round black painted wooden bases. In production used very good condition. **\$400 - \$600**

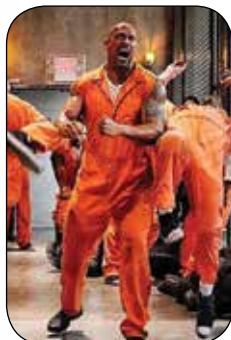


**1934. Pierce Brosnan "Osnard" (2) custom spy lighter/camera from *The Tailor of Panama*.**

(Columbia, 2001) Original (2) functional hero prop lighters that appear identical, but have different special effects functions. In the film, the lighter is presented as a single brass lighter that opens to reveal a small movie camera at one end and film canister on the other. The FX props include (1) lighter with a flip-top that telescopes to reveal a spy camera mechanism and (1) featuring a secret compartment in the flip-bottom housing small film magazine for the camera. Used by "Osnard" (Brosnan) and "Harry" (Geoffrey Rush) in the taut spy thriller. Constructed of etched brass exterior and steel tops, both measuring 2.5 x 1.5 x .75 in. The deceptively nondescript props exhibit production wear and handling. In very good to fine condition. **\$800 - \$1,200**



**1933. Dwayne Johnson "Hobbs" prison jumpsuit from *The Fate of the Furious*.** (Universal, 2017) Original orange prison jumpsuit with short collar, snap button front closure, elastic cinching at back, 1-chest front pouch pocket, and ripped short sleeves. Handwritten on interior neckline "Hobbs". In production used very good to fine condition. **\$600 - \$800**



**1935. Richard Cetrone "Big Daddy Mars" complete hero costume from *Ghosts of Mars*.** (Screen Gems, 2001) Original hero (13) armored piece costume constructed of leather, metal elements, cast resin and polyfoam prosthetic components, rope, wire, and multi-media including (1) long sleeve tunic with cast foam latex chest and abdomen with distress and piercings, (2) shoulder pads, (1) fabric shawl, (1) abdomen and cod piece armor panel, (2) forearm gauntlets, (1) faux leather pants, (2) buckled boot gaiters, (2) black buckled motorcycle boots and (1) leather and wire necklace with cast foam latex jawbone ornament. All studio distressed. In production used good condition. **\$800 - \$1,200**







**1936. Vin Diesel "Dominic Toretto" signature shirt from *The Fast and the Furious*.** (Universal, 2001) Original carbon gray poly-cotton button-up work shirt with both sleeves removed at seams. Retaining internal maker's label marked, "Vin [2/3] Hero FF 327". Worn by Diesel in the first installment of the blockbuster action franchise. Exhibiting studio soiling to left chest, minor splitting to side seams from sleeve removal, and a 1 in. tear along the back lower hem. In very good condition. **\$400 - \$600**



**1938. *The Santa Clause 2: Naughty or Nice* production ephemera.**

(Disney, 2002) Collection of (70+) production ephemera including (55+) call sheets, (7) production set schematic sketches accomplished in pencil on 17 x 11 in. artists leaf, (5) set color photographs completed sets measuring from 18 x 8 in. to 36 x 12 in., (1) gray cast resin "S" painted metallic silver, measuring 8 in. diameter, and (2) black cast resin reindeer nameplates painted gold for "Comet" and "Chet". Exhibiting light production wear. In very good to very fine condition. **\$300 - \$500**



**1937. Angelina Jolie "Lara Croft" toolbox from her Land Rover from *Lara Croft: Tomb Raider*.**

(Paramount, 2001) Original heavy duty metal chest with stylized embossed panels at front and back, folding metal side handles and hinged lid with clasp closure. The top of the lid features a production made etched brass plaque reading, "Property of Lara Croft 25845321 COMMS-8". Measuring 23 x 10.75 in. x 9 in. Exhibiting heavy studio distress to appear well used in the field by Lara Croft (Angelina Jolie) on her archaeological expeditions. In production used good condition. **\$300 - \$500**



**1939. *The Santa Clause 2* miniature tin soldier prop.**

(Disney, 2002) Original prop constructed of cast resin components expertly assembled and painted to appear as an old-fashioned cast tin toy soldier with movable arms. The prop measures approx. 13 x 5 x 3 in. and comes in a purple velvet bag with gold rope drawstring. In the holiday movie, these figures appear on toy store shelves and are later represented by life-size versions. In production used very good to fine condition. **\$300 - \$500**



**1940. *Blade II* (2) illuminating UV bombs.** (New Line, 2002) Original (2) hero UV light emitting bomb props. (1) in a static closed position, attached to wiring and a 9v battery and 1-with its lenses activated and telescoping out, attached to a 12v electrical plug. The high-tech orbs are constructed of metal, cast resin, plastic and electronic components. 3.5 in. round baseball size weapons retain their operating electronics and wires. When activated, the device illuminates. In the movie, these devices were activated to explode in a flash of UV light that virtually dissolved vampires. Exhibiting use and production wear. Electronics untested. In production used very good condition. **\$2,000 - \$3,000**



**1941. Ben Affleck "Matt Murdock" stunt baton and sunglasses from *Daredevil*.** (TCF, 2003) Set of (2) character props including (1) 13 in. long stunt "Daredevil" prop billy club constructed of cast hard rubber expertly studio painted and finished to appear as wooden shaft with metal cap and foot with top cap embellished with devil and angel faces and (1) pair of Suncloud brand polarized Aviator-style sunglasses with copper color frames. Both exhibit minor production wear and handling. In good to very good condition. **\$600 - \$800**



**1942. Russell Crowe "Captain Jack Aubrey" British Nautical costume from *Master & Commander: The Far Side of the World*.** (TCF, 2003) Original (3) piece period ensemble including (1) Commander's uniform topcoat of navy blue wool with standing collar, ornate gold bullion ribbon piping at collar, lapel, hip-flap pockets, cuffs and hems, with double-breasted faux front closure, and button for cloth epaulettes [not present], (1) ivory wool long vest with decorative anchor button front closure and (1) pair matching ivory breeches with button flap front closure and self cinching belt with brass buckles at the knees. All garments retain the internal "M.B.A. Ltd. bias label, typed "Russell Crowe 16668 Capt. Jack Aubrey full dress The Far Side of the World". Also included, (1) brown tri-corn felt hat not seen on screen. Exhibiting production wear, minor soiling, and studio distress. In very good to fine condition. **\$4,000 - \$6,000**



**1943. *Minority Report* hero metal sonic pistol.** (TCF, 2002) Original futuristic prop handgun constructed of unique tooled aluminum body, cast resin and vacuum formed plastic components. Expertly assembled and finished in a variety of metal hues with attention to muzzle tarnish and oxidation representing heat tempering and discoloration from firing. With red leather covered grips and dramatic slotted disc with clear plastic cover where the barrel meets the grip. Highly visible in the holsters of Pre-Crime Unit officers and used when officers search the block of flats where "Anderton" (Cruise) is recovering from his eye transplant. This finely finished static hero "beauty" prop would have been used for closeups when necessary. In production used very good to fine condition. **\$1,500 - \$2,500**



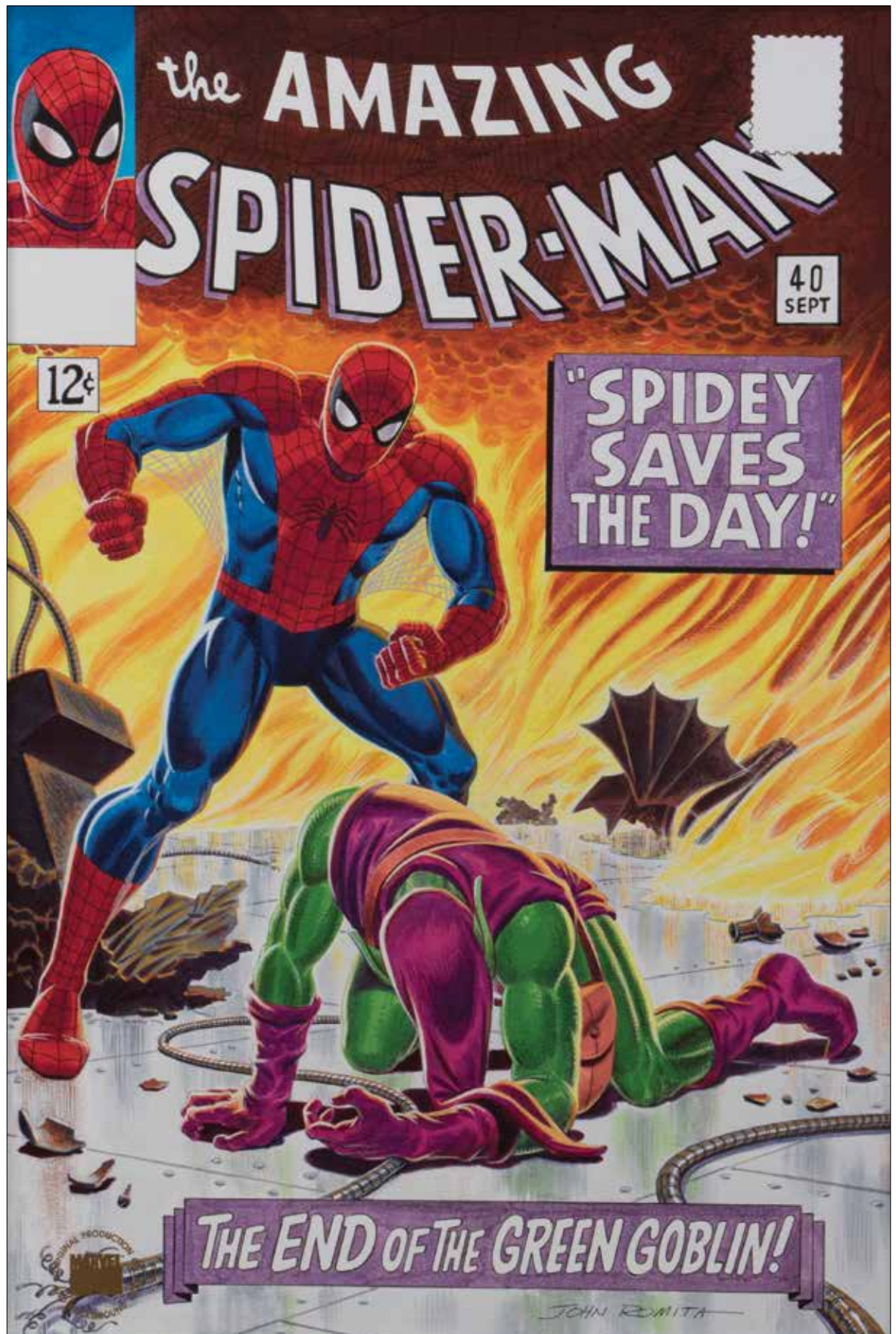
# JOHN ROMITA AMAZING SPIDER-MAN #40 PAINTING

## 1944. John Romita *Amazing Spider-Man* #40 painting.

(1995) Original comic book cover art accomplished in meticulous watercolor on 15 x 20 in. artist's board. In 1995 legendary artist and comic illustrator John Romita was asked to create a single amazing painting for an auction. A one of a kind painting for whichever *Amazing Spider-Man* cover he felt would be the most sought after by collectors. This painting is the result of that challenge. Romita slaved over this painting for over two months working to perfect it. There are no black lines as is the custom and habit of Romita's comic works. Just pure painting. Romita friend and legendary figure himself, Mike Burkey recalls John Romita's letter regarding this painting:

*"The ASM 40 painting was very hard for me and took much longer than it should have...(almost 2 months) I did black+white art for so long, I had to try to recall how I did the recruiting posters in the Army in the early 50's...I penciled it lightly (erased the shiny graphite surface) then water colored the whole cover...then I dry brushed the details and shading...feeling my way slowly...held my breath the whole time...that's why I did as few color works as possible...John Romita"*

The Logo area and Corner box area with "Spidey" are all painted free-hand. The two months that it took John Romita to start and finish this single painting is as much time as it normally took him to pencil and ink two complete large-art *Amazing Spider-Man* 40-page books in the 1960s. There will never be another painting like this from this iconic artist. Upon completion, Romita vowed he would never, ever create another painting! This painting is in very fine condition. \$70,000 - \$90,000







**1945. "Spider-Man" costume from *Spider-Man 3* on custom display.** (Columbia, 2007) The signature suit is constructed of red and navy blue full-body and head mesh jumpsuit, with molded rubberized mesh applique web pattern affixed over head and red segments of the torso. With integral boots, hands, and dual-flap zipper back closure. Cast foam latex 7 x 5 in. black rubber "Spider-Man" insignia affixed to the front chest and red 9 x 7 in. insignia on the back of the suit. Includes endoskeletal fiberglass mask to give shape to the cowl of the suit when stretched over it. The mask features vented and screened mouth to obscure the actor's face while allowing breathability. Featuring 2-signature crescent-shaped eye openings with screen and vacuum formed clear plastic lenses that affix to mask through vacuum formed plastic-ringed openings in the costume cowl. Interior of the mask features foam latex padding molded from the actor's face to fit like a glove retaining internal bias label handwritten "3WW". Also includes a sheer stretch fabric muscled undersuit with blue and red integral foam rubber musculature and zipper back closure worn under the costume for added definition. Retaining bias label at bottom of back zipper handwritten, "SP4-3" and "10.27.09". With archival restoration to some sensitive areas. Comes mounted on a custom display form. In production used very good condition. \$30,000 - \$50,000

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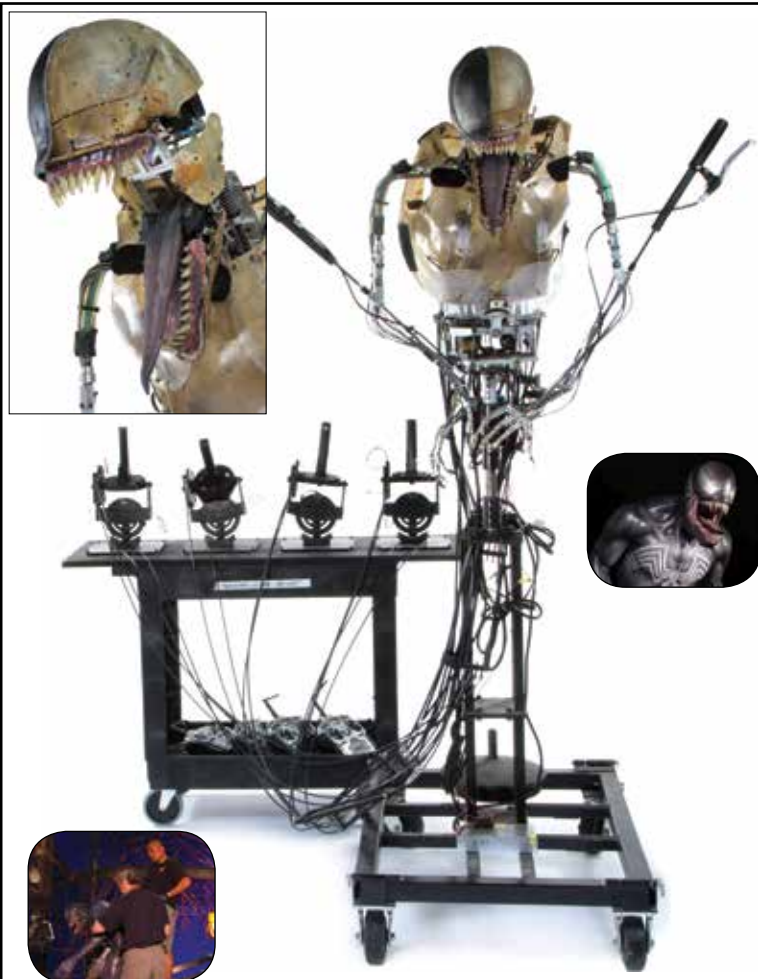




**1946. Oscorp Labcoat from *Spiderman* and "Otto Octavius Inc." lab coat from *Spider-Man 2*.** (Columbia, 2002-2004) Original (2) costume pieces including (1) bespoke gray textured wool lab coat with short collar, notched lapel, button front closure, 2-chest pouch pockets, 1-with screen printed logo and "Otto Octavius Inc.", and 2-hip pouch pockets, and (1) pale gray Angelica brand long lab coat, size "44", with short collar, notched lapel, button front closure, with screen printed "Oscorp Technologies" and logo on left chest, 1-chest pouch pocket, 2-hip pouch pockets. Exhibiting light production wear. In production used very good to fine condition. **\$300 - \$500**



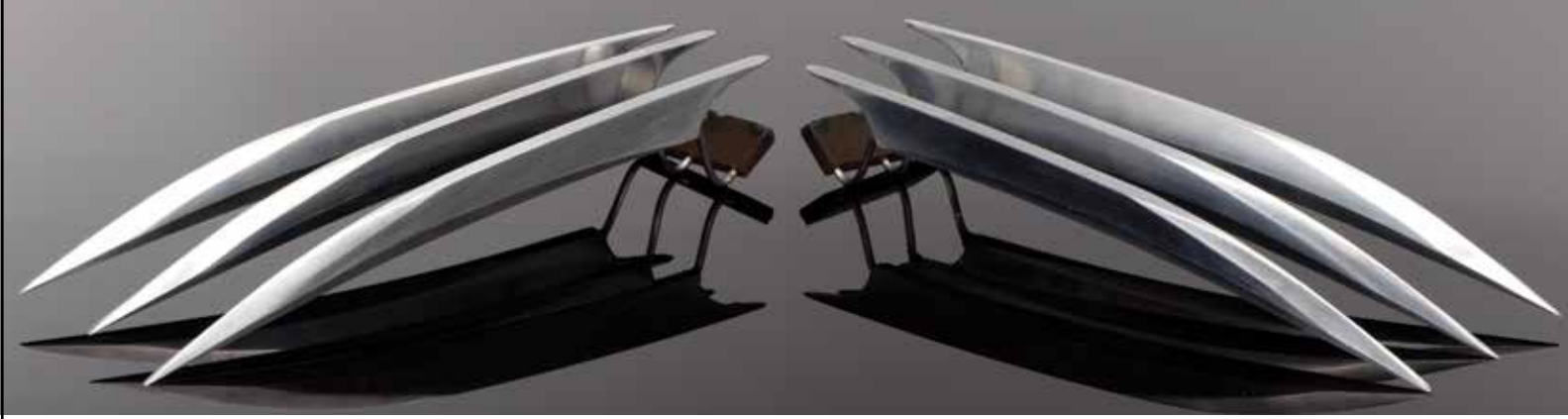
**1948. Tobey Maguire "Peter Parker" suit from *Spider-Man*.** (Columbia, 2002) Original costume including (1) QuickReflex brand navy blue long sleeved shirt size "S", with short collar and button front closure, (1) John David Ridge brand hip-length black trench coat with short collar, button front closure, 2-angled hip slash pockets, and single back vent with single button closure, and (1) pair John David Ridge brand black pinstripe pants with zipper front closure, belt loops, 2-inseam pockets and 2-rear slash pockets. Both jacket and pants retain internal John David Ridge bias label with typed "Mr. Tobey Maguire". In production used very good to very fine condition. **\$800 - \$1,200**



**1947. Symbiote "Venom" animatronic rig from the production of *Spider-Man 3*.** (Columbia, 2007) During the early production phase of *Spider-Man 3*, Frontline Design Inc. created this very sophisticated animatronic head and torso built beneath the earlier "smooth skin" Venom suit that was in development. Mounted on steel platform on wheels, measuring 37.5 in. long x 28 in. wide, standing 83 in. tall. The accompanying rig platform (measuring 48 in. x 17.5 in. x 33.5 in.) has (4) cable-actuation rigs connected to the torso to control various antagonistic movements, including warping plastic prosthetics on the chest to mimic pectoral muscle movement. In addition, there are (4) radio controllers responsible for actuating the r/c servos installed for moving the fingers, jaw and other elements. Levers mounted on each arm are responsible for wrist movement. All of the smooth skin of the Symbiote has been removed, except for one-half of the top of the head. A state of the art example of animatronic wizardry in movie making. Mechanicals and electronics untested. **\$5,000 - \$7,000**



**1949. Topher Grace "Venom" transformation study from *Spider-Man 3*.** (Columbia, 2007) Original head and shoulders bust of Topher Grace transforming into "Venom". Constructed of silicone and polyfoam lifecast bust of the actor expertly studio painted in realistic fleshtones and with hand punched hair on the head, eyebrows and lashes. The bust has been affected by black silicone slime, representing the character's morphing into the villain with black paint and silicone applied from the neck down and in rivulets creeping up the face and a inhuman spine applied to the back. Exhibiting age and wear. In production used good condition. **\$800 - \$1,200**



**1950. Hugh Jackman hero close-up “Wolverine” claws from *X2: X-Men United*. (TCF, 2003)**

This is the paired set of hero “beauty” stainless steel “Wolverine” claws used for close-up shots in the making of *X2: X-Men United*. Each faceted stainless steel blade measures 10.6 in. long and is attached via steel armatures set into a pair of rectangular 2 in. x .75 in. steel plates (one marked “R”; the other “L”) that fit in the palms of Jackman’s hands. When worn, the claws give the illusion that the blades protrude from the top of the wearer’s hands by virtue of their tapered design. Brushed stainless steel finish of the claws exhibits minor scratches and scuffing from production use. The claws have become the most recognizable of all props and costumes from the X-Men films, being the most iconic representation of the most popular character in both the films and comic books: Wolverine. These incredible stainless steel claws were donated by Wolverine himself, Hugh Jackman, to the Fight Cancer Foundation in Australia, and come with a notarized copy of a signed LOA by Hugh Jackman. No one could hope to find a more signature piece from the X-Men films. Exhibiting production wear and handling. In fine condition. **\$20,000 - \$30,000**



**1951. Hugh Jackman “Wolverine” X-phone from *X2: X-Men United*. (TCF, 2003)** Original prop constructed of cast resin painted metallic silver and black to appear futuristic and streamlined. Measuring 6 x 2 in. Fashioned to reflect the “X” symbol in its intrinsic high tech design. Exhibiting light production wear. In production used very good to fine condition. **\$600 - \$800**



**1952. Halle Berry “Storm” X-Jet ear pieces from *X2: X-Men United*. (TCF, 2003)**

Original futuristic 2-piece communication earpiece set constructed of metal, custom fitted cast clear vinyl earpiece and poseable wire mouthpiece. Measuring from approx. 2.25 x 1.75 in. to 5 x 1.75 in. Smaller piece is missing clear resin earpiece. In production used very good to fine condition. **\$300 - \$500**



**1953. *X-Men: The Last Stand* working “Cure” rifle prop. (TCF, 2006)** Original hero rifle prop constructed of cast fiberglass and resin stock and barrel constructed over an existing Icon brand paintball rifle. Telescoping sight is static while the stock is collapsible. Outfitted with a bracketed mini-flashlight on the right side, which illuminates when a discreet button below it is depressed. When the safety is deactivated, the paintball action works, causing the launching pin to jut forward and creating a space for the collapsible stock to retract into the body. The paddle-shaped body is expertly painted in a pixelated khaki camouflage design. Used by the U.S. soldiers in the superhero adventure. Exhibiting minor production wear. In very good to fine condition. **\$1,000 - \$1,500**





**1954. Hugh Jackman "Wolverine" costume with dog tag from *X-Men Origins: Wolverine*.** (TCF, 2009) Original (3) piece costume including (1) Gildan brand size "L" heavily bullet hit distressed ribbed white tank, (1) pair Levi brand faded black denim jeans and (1) silver metal dog tag with "Logan" on one side and "Wolverine" on the other, with serial numbers beneath each name and suspended on a ball chain. Exhibiting studio distress, retaining theatrical blood remnants and production soiling. In production used very good condition. **\$2,000 - \$3,000**



**1955. Jason Flemyng "Azazel" screen used knife from *X-Men: First Class*.** (TCF, 2011) Original stylized scythe knife prop constructed of cast hard rubber expertly finished to appear as steel. The cast resin hilt is ornamented in a serpent motif with a devilish face sticking out its tongue on the pommel. Grip wrapped in faux snakeskin and copper wire. The wedge blade measures approx. 20.75 x 3.25 in., hilt measures approx. 6 x 7 in. Exhibiting light production use and studio distressing. In production used very good to fine condition. **\$600 - \$800**



**1956. Johnny English prop "M.I.7" sign.** (2003) Original stately prop sign for M.I.7 measuring 42.75 x 26.25 in. A gorgeous, shiny gold wall sign constructed of painted cast resin backing with wood supports, and a 39 x 22.25 in. brass plate with "M.I.7. SPECIAL SECURITY SECTION" in black type, with British Crown above. Exhibiting production wear and handling. In very good condition. Acquired from the production in London. **\$400 - \$600**



**1957. *The Lord of the Rings: The Return of the King* clapperboard.** (New Line, 2003) Original plexiglas clapperboard with traditional hinged wooden clapstick present on top with signature black-and-white interleaved diagonal lines. Measuring 11 x 9.5 in. with imprinted relief text "*The Lord of the Rings, Director: Peter Jackson, Camera: Andrew Lesnie*" on the body of the slate, with additional handwritten production information. Exhibiting production wear and handling. In production used very good condition. **\$2,000 - \$3,000**



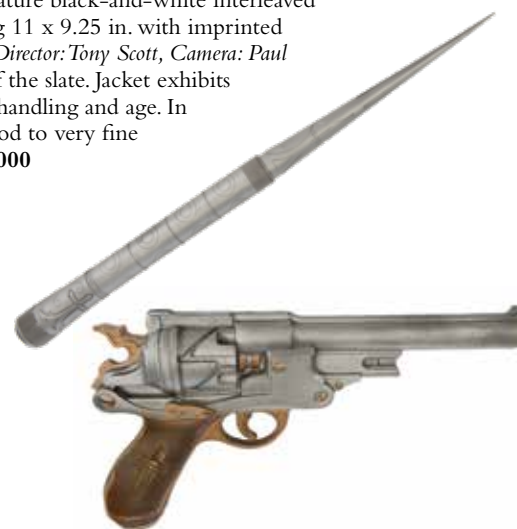
**1958. A *Mighty Wind* production sketch of "New Main St. Singers" and Record Cover prop.** (Warner Bros., 2003) Vintage original costume sketch accomplished in pencil and artists marker on 22.75 x 16 in. artists leaf with deckled edge. Retaining the Costume Designer's Guild stamp, and signed by illustrator Anna Wyckoff to right of art, as well as costume designer, Durinda Wood. Also includes mock record cover. In fine condition. **\$400 - \$600**



**1959. Denzel Washington "John Creasy" jacket and clapper from *Man on Fire*.** (TCF, 2004) Original blue satin spandex baseball jacket with short standing knit collar, cuffs, and hem, zipper front closure, 2-angled slash pockets, "Legacy Ruckers 24" in embroidery and embroidered applique on the front, and "24" large embroidered applique on the back, self lined. Also includes, (1) plexiglas clapperboard with traditional hinged wooden clapstick present on top with signature black-and-white interleaved diagonal lines. Measuring 11 x 9.25 in. with imprinted relief text "Man on Fire, Director: Tony Scott, Camera: Paul Cameron" on the body of the slate. Jacket exhibits minor production wear, handling and age. In production used very good to very fine condition. **\$2,000 - \$3,000**



**1960. Johnny Depp "Jack Sparrow" hero shrunken head from *Pirates of the Caribbean: On Stranger Tides*.** (Disney, 2011) Original shrunken head prop constructed of cast polyfoam head expertly painted in earthy greens, with eyes and corner of the mouth stitched shut with black string and long gray hair punched into the head and face. Highly visible hanging from "Captain Jack's" (Johnny Depp) scabbard belt throughout the movie. Measuring 3.5 x 3.5 x 4 in. In production used fine condition. **\$1,000 - \$1,500**

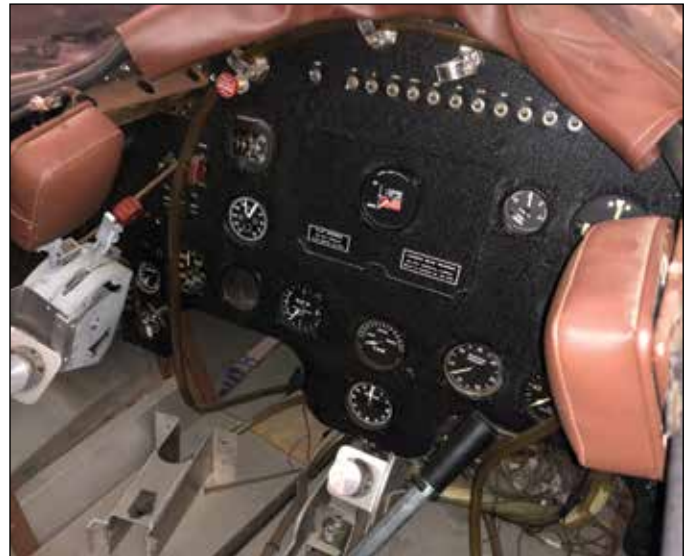


**1961. Hugh Jackman "Van Helsing" stunt signature revolver and stake from *Van Helsing*.** (Universal, 2004) Original set of (2) stunt weapons including (1) large stunt stake constructed of silver painted hard rubber, featuring a cross motif, measuring 22.75 in., and (1) static stunt prop revolver measuring approx. 12 x 7 in., constructed of hard rubber and expertly studio painted to appear as silver, gold and wood. Gun is a Van Helsing (Jackman) signature weapon seen throughout the film. Stake is highly visible when "Carl" (David Wenham) tries to stab the "Wolfman" incarnation of "Van Helsing" (Jackman) after he'd just accidentally killed "Anna" (Kate Beckinsale). Exhibiting production wear and handling. In very good condition. **\$1,000 - \$1,500**



**1962. Tom Cruise "Nathan Algren" hero US Cavalry sword from *The Last Samurai*.** (Warner Bros., 2003) Original hero prop sword with tooled aluminum 29.5 in. curved blade, brass hand guard, leather and gold metal wire-wrapped grip and simple brass knob pommel. The sword is accompanied by its steel scabbard with two integral rings spaced apart at the top for affixing a carrying strap or belt. Seen when "Algren" (Cruise) battles the Samurai before being captured and spared by the Samurai leader "Katsumoto" (Ken Watanabe). The sword in scabbard measures 43 in. long. Exhibiting production wear and distress. In very good condition. **\$2,000 - \$3,000**





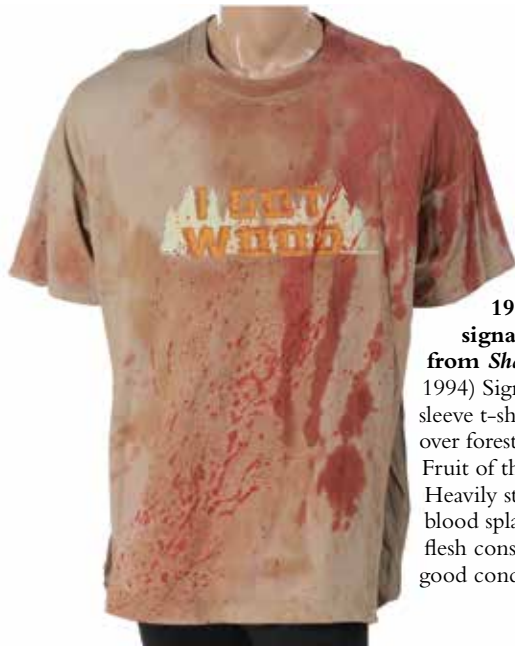
**1963. Leonardo DiCaprio "Howard Hughes" H-1 racing airplane process cockpit from *The Aviator*.** (Miramax, 2005) Original process cockpit airplane section measuring approx. 7 ft. long x 3.75 ft. wide. Used for the interior shots of Hughes (DiCaprio) operating the type of airplane Hughes test flies in 1935 when he breaks a speed record then runs out of fuel and has to crash land in a beet field. The cutaway cockpit section of the plane is constructed in the best tradition of Hollywood movie craft of wood substructure, sheet metal cast fiberglass, actual plane parts, rubber and multi-media. The seatless interior is dressed to replicate the actual airplane faithfully with dials, gauges and other technical minutiae. This process set would have been used in concert with a green screen to composite live action air sequences over the shots taken in this cockpit. Exhibiting production wear and use. In very good condition. Item is located at an aircraft museum in California and special shipping arrangements will apply. **\$20,000 - \$30,000**





**1964. Leonardo DiCaprio “Howard Hughes” full-size H-1 racing airplane from *The Aviator*.** (Miramax, 2005) Original full size prop H-1 racing airplane measuring approx. 26 ft. long and 24 ft. from wing tip to wing tip and approx. 10 ft. tall at the highest point of the prop. Constructed in the best tradition of Hollywood movie craft of wood substructure, sheet aluminum, cast fiberglass, actual plane parts, rubber and multi-media. This is the H-1 Hughes test flies in 1935 when he breaks a speed record then runs out of fuel and has to crash land in a beet field. Expertly finished with blue wings and landing gear and highly polished and riveted metal surface. The engine is dressed with metal components and metallic propeller. Tail landing gear is detached but present. Exhibiting some signs of paint wear and bumping to areas from production use and subsequent storage. In overall good condition. Item is located at an aircraft museum in California and special shipping arrangements will apply. **\$100,000 - \$150,000**





**1965. Nick Frost "Ed" signature "I Got Wood" t-shirt from *Shaun of the Dead*.** (StudioCanal, 1994) Signature character olive short-sleeve t-shirt with "I Got Wood" text over forest silhouette graphic. Retaining Fruit of the Loom maker's tag; size XXL. Heavily studio distressed with theatrical blood splatter from zombie combat and flesh consumption. In production used good condition. **\$1,000 - \$1,500**



**1968. Steve Carell "Andy" Smart Tech employee costume from *The 40-Year-Old Virgin*.** (Universal, 2005) Original costume including (1) Merona brand gray polo shirt size "M", with red and black embroidered "Smart Tech" on the left chest, and (1) pair Joseph Abboud brand khaki pants size "30", with cuffed hems. Both retain handwritten "Steve C" in interiors. Exhibiting light production wear. In very good to fine condition. **\$400 - \$600**



**1966. Bill Nighy "Philip" signature costume from *Shaun of the Dead*.** (StudioCanal, 2004) Original costume ensemble including (1) gray silk and merino wool John Smedley brand pullover sweater with short collar, banded hem and cuffs, (1) stone-colored Bush brand overcoat size "M", with notched lapel, short collar, zipper and button front closure, 2-bias hip slash pockets, and interior lined in nylon mesh, and (1) pair Marks & Spence brand denim jeans size 34/33, (1) Marks & Spencers brand black leather belt with silver buckle, and (1) blood saturated arm sling. Expertly studio distressed and soiled retaining heavy theatrical blood and stage dirt. In production used very good condition. **\$1,000 - \$1,500**



**1969. Michael Chiklis "Thing" prosthetic mask from *Fantastic Four*.** (TCF, 2005) Original multiple piece cast foam rubber prosthetic makeup applied and assembled to the actor's face, made up with PAX paint for filming. After production, the makeup was removed intact, and attached to a 11 x 8 in. cast polyfoam hollow head with prosthetic grade glass eyes added for display. The rubber remains supple and the paint fresh. In production used fine condition. **\$1,500 - \$2,500**



**1967. Warwick Davis "Marvin" gun from *Hitchhiker's Guide to the Galaxy*.** (Touchstone, 2005) Original futuristic prop gun constructed of hand painted cast resin with aluminum details. Measuring approx. 9 x 7 in. Acted by Warwick Davis and voiced by Alan Rickman, "Marvin" the robot uses this gun when "Arthur Dent" (Martin Freeman) and "Ford Prefect" (Yasini Bey) first hitchhike aboard the vessel fated to ferry them around the galaxy. Exhibiting production wear, handling and age, with slight crazing and chipping to the painted surface. In very good condition. **\$1,000 - \$1,500**

**1970. *Fantastic Four*, *Rise of the Silver Surfer* wedding cake topper of "Mr. Fantastic" and the "Invisible Girl" and photos.** (TCF, 2007) Original prop cake topper constructed of 2-cast resin figures measuring 4 x 3.5 x 6.45 in. mounted on a 7.25 x 5 in. yellow resin plate, all expertly painted.



Also includes (7) color production photos measuring 4 x 6 in. featuring "Johnny Storm" (Chris Evans), "Reed Richards" (Ioane Gruffudd), and "Susan Storm" (Jessica Alba). Also includes (1) studio employee screening ticket measuring 9 x 4 in. Female figure's left hand exhibits previous repair with visible glue remnants. Exhibiting some handling and wear to paint. In production used very good condition. **\$400 - \$600**



**1971. "Immortal" mask and feet from 300.**

(Warner Bros., 2007) Original set of (2) costume accessories including (1) vacuum formed mask painted silver with black mesh insets covering eyes and mouth, with integral black elastic headstrap, measuring approx. 8 x 6.5 x 5 in. and (1) pair of slip-on cast rubber monster feet, highly detailed and distressed, 1-larger with integral black neoprene bootie liner and side zipper closure, and latex "skin" flap. Exhibiting light production use. In very good to fine condition. **\$800 - \$1,200**



**1973. David Wenham "Dilios" cape with clasp from 300.** (Warner Bros., 2007) Original floor length cape of loose knit red woven wool accompanied by an ornate brass metal shield brooch clasp measuring 2 x 3 in., attached to a brown leather strip measuring 6.5 in. long. Retaining a snap button to fasten the cape to the character's leather chest harness (not included). Exhibiting production wear, studio distressing, and age. In very good condition. **\$600 - \$800**



**1972. Andrew Tiernan "Ephialtes" Prosthetic animatronic skin from 300.** (Warner Bros., 2007) Original full prosthetic animatronic mask or "skin" constructed of cast latex foam rubber impregnated with a nylon liner. Created to slip over an internal animatronic head. Unpainted. Exhibiting production wear, handling and age, with some deterioration to opening edges. In fair to good condition. **\$400 - \$600**



**1974. "Iron Man Mark III" production maquette from Iron Man.** (Marvel, 2008) Original studio made maquette of "Tony Stark" (Robert Downey, Jr.) the superhero's complete high-tech armored suit. Constructed of hollow cast resin components expertly assembled in a defiant pose. Painted post production in glossy cherry red and metallic gold enamel. With the circular central chest piece present and painted white in contrast to the red and gold. This standing armor maquette measures 37 in. tall, set upon a black 17.5 x 1.75 in. round wooden base. In production used fine to very fine condition. **\$4,000 - \$6,000**



**1975. Adam Sandler "Michael Newman" hero remote control from Click.** (Columbia, 2006) Original hero TV remote control constructed of cast resin and expertly studio painted in blue metal flake enamel with silver metal edging accents and cap at the bottom of the device. The paddle-shaped remote measures 7 in. long x 2 in. wide with domed resin prompt buttons and a white circle that lights up when the power button is depressed. This hero prop represents the plot device that drives the entire fantasy/comedy. Presented in a 17.5 x 17.5 x 2.75 in. shadowbox frame with production still of "Morty" (Christopher Walken) and "Michael Newman" (Adam Sandler). *Click* title below photos. Exhibiting minor production wear. Electronics in working order. In fine to very fine condition. **\$4,000 - \$6,000**

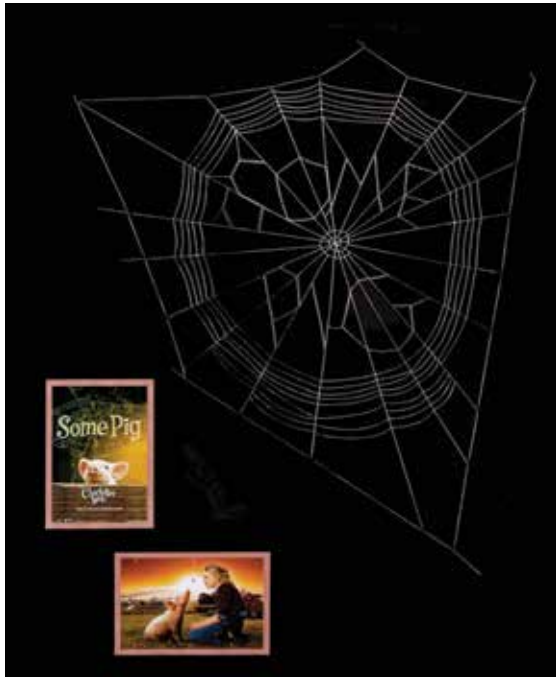




**1976. Charlotte's Web "Some Pig" web.**

(Paramount, 1996) Original spider web prop consisting of 19 x 20 in. handmade spider's web of clear plastic filament with the words "Some Pig" spelled out in the webbing. The instantly recognizable prop comes pinned to a 24 x 30 in. black board and is framed with a postcard size images of the movie's poster and a still from the movie.

Charlotte's Web, by E. B. White, has had its share of incarnations. But all of them begin with a little spider rescuing a friendly pig from slaughter by spelling out "Some Pig" in her web. In fine condition, ready to hang. **\$2,000 - \$3,000**



**1978. Karl Urban "Ghost" retractable hero FX sword from**

**Pathfinder.** (TCE, 2007) Original prop special FX sword constructed of 35 in. retractable blade, hard cast rubber hand guard, faux leather wrapped resin grip and gargoyle pommel. The upper 23 in. of the sword blade is hollow allowing the lower 11 in. blade to retract into the hollow blade giving the effect of stabbing penetration into an adversary. Expertly studio finished and distressed to appear identical to the hero signature weapon. Used through the movie's countless bloody sword battles. No spring action to retractable blade. In very good condition. **\$2,000 - \$3,000**



**1979. Robert Downey, Jr.**

**"Tony Stark" suit from Iron Man.** (Paramount, 2008) Original (2) piece black wool suit with navy pinstripes, including (1) jacket with notched lapel, button front closure, 1-chest slash pocket, 2-hip flap pockets with lined in blue silk and (1) matching pair of pants with zipper front closure. Interior label in jacket stamped "Downey Jr.", pants label stamped "Downey". One of the many tailored suits that do their part to establish "Tony Stark" (Downey, Jr.) as the ultra rich and arrogant, but lovable, man inside the superhero costume. In production used fine to very fine condition. **\$1,500 - \$2,500**



**1977. Coraline screen used rat puppet with used electric flower and purple static flower.**

(Focus Features, 2009) Original (3) pieces from Coraline including (1) rat puppet measuring approx. 3.75 x 1.5 in., constructed of latex rubber over poseable metal armature, (1) red silicone electric flower measuring approx. 3 x 2.25 in., with untested electronics, and (1) static purple paper petaled flower. All visible in Coraline's garden. Presented in glass display dome with white painted wooden base measuring approx. 6.75 in. diameter and 12 in. tall. Exhibiting minor production wear. In production used fine condition. **\$1,000 - \$1,500**



**1980. Battle-damaged "Hammer Drone" forearm from Iron Man**

**2.** (Paramount, 2010) Original Drone fragment constructed of cast rigid polyfoam shell with internal cast resin sculptural technology and wires present. The prop measures 23 x 14 x 16 in. and is expertly studio painted and finished to appear as torn and melted metal. Exhibiting studio distress and production wear. In very good condition. Comes with an LOA from Marvel-sanctioned auction for the film. **\$300 - \$500**



**1981. Ruby Slippers screen used in *A Night at the Museum 2*.** (TCF, 2009) A reproduction pair of the iconic *Wizard of Oz* ruby slippers, as seen in *A Night at the Museum: Battle of the Smithsonian*. Women's size-6 leather lined shoes with approx. 2-in. lift, and labeled "I. Miller / Beautiful Shoes / Made in New York" on the left inner sole. Outsides lined entirely by "ruby" red sequins and faux ruby-jeweled bows attached to the tops. Undersides are painted red, and have red/orange felt on the sole to accurately mimic the original pair that were used for dancing. Included is a studio aged "Smithsonian" tag. In good condition. **\$8,000 - \$10,000**



**1982. Hank Azaria "Kahmunrah" costume ensemble/display from *Night at the Museum 2*.** (TCF, 2009)

Egyptian (8+) piece ensemble consisting of (1) cast resin headpiece expertly studio painted in greens and golds, with eagle deity and faux cabochon accent, (1) hair net with hair extensions, (1) cast resin and rubber gold painted chest plate with wing and snake eagle detail, (1) vinyl and rubber cod piece with snake eagle detail, (2) vinyl bracers with snakeskin and gold painted rubber snake eagle overlays, and (2) gold painted rubber greaves with eagle snake design. All components are production made except the sleeve portion of one gauntlet, a single greave, shirt, and skirt. Exhibiting production wear, handling and age. In very good condition. Mannequin included.

**\$2,000 - \$3,000**



**1983. Alex Tavoularis character concept art of Anna Faris for *House Bunny*.** (Columbia, 2008)

Character concept proposal sketch by Alex Tavoularis of Anna Faris in the title role for *House Bunny*. Executed in graphite on 11 x 17 in. illustration paper, signed by artist in cursive in lower right and in block letters in lower left. Tavoularis is not credited for this film, though published publicity material is clearly based on this design. Corner creasing, handling and a tiny corner chip, overall good condition. **\$200 - \$300**



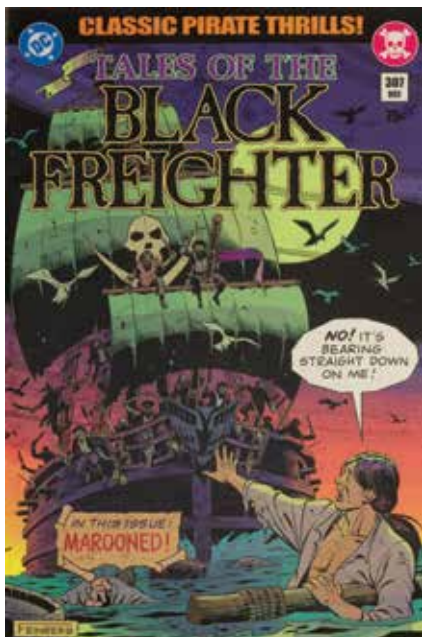




**1984. Coraline paint test maquette.** (Focus Features, 2009) Original test maquette constructed of cast resin, expertly studio hand painted and measuring approx. 3 x 2 x 1.75 in. Cast from the original paint test sculptures of Coraline's puppet head, and used for color reference and character development. Exhibiting production wear, handling and age. In very good condition. Comes with a Laika COA. **\$1,500 - \$2,000**



**1985. Coraline "Pink Palace Apartments" maquette in display dome.** (Focus Features, 2009) Original "Pink Palace Apartments" production made maquette constructed of painted resin, measuring approx. 5.5 x 4.5 x 2.75 in. This is Coraline's family home where the fantasy begins and ends. Presented in glass display dome on wooden base measuring 6.5 in. diameter and 8 in. tall. In production used very good to fine condition. **\$600 - \$800**



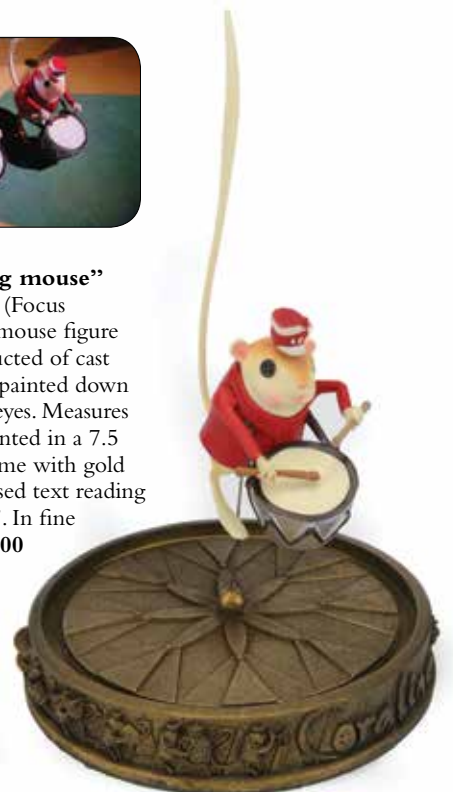
**1986. Watchmen comic book prop "Tales of the Black Freighter".** (Warner Bros., 2009) Original 24-page color comic book prop based on an imaginary comic book woven into the narrative of Gibbons and Alan Moore's allegorical superhero novel, *Watchmen*. In the movie, the comic was seen in the hands of the boy at the newsstand. The pseudonymous signature at lower left suggests Al Feldstein, an EC mainstay. Exhibiting production wear and age. In production used very good condition. **\$200 - \$300**



**1987. Patrick Wilson "Nite Owl II" cowl on production lifecast mount from Watchmen.** (Warner Bros., 2009) Original signature bronzed-cast latex character cowl mask with angular pointed fins with integral character goggles on flat rubber bands and with vacuum formed plastic lenses. Displayed on a head and shoulders rigid polyfoam lifecast of Patrick Wilson with shoulders painted gold and facial areas in fleshtones, but with eyes blacked out. The entire, life-size display measures 19 x 22 x 10 in. Exhibiting production wear, soiling and handling. Goggles show minor deterioration. Cowl rubber remains supple. In overall good condition. **\$3,000 - \$5,000**



**1988. Coraline "jumping mouse" circus Laika crew gift.** (Focus Features, 2009) Original mouse figure playing the drum, constructed of cast resin and expertly studio painted down to its beady little button eyes. Measures approx. 6.25 in. tall. Presented in a 7.5 x 4.25 in. glass display dome with gold painted resin base and raised text reading "Coraline Crew 2006-08". In fine condition. **\$1,000 - \$1,500**





**1989. Super 8 prop Argus Cube.** (Paramount, 2011) Original prop alien cube constructed of cast resin, expertly studio painted opalescent ivory and measuring 2 in. square. In the Sci-Fi movie, Argus Cubes are indestructible building blocks of alien technology. Thousands of these cubes were recovered from an alien spaceship crash site in the 1950s. When Scientists applied an electrical charge, the cubes assembled to reform a segment of the alien ship. Presented on a professional plexiglass 13 x 6 x 6 in. light box display stand with images from the movie, title text and caption. Electronics present but untested with 2-prong "Type C" plug. In production used fine condition. **\$200 - \$300**



**1990. Jeremy Renner "Hawkeye" test vest and (3) arrows from The Avengers.** (Marvel, 2012) Original test vest consisting of bespoke sleeveless vest with short



standing leather collar, black cotton and textured vinyl paneled front, with 2-bias zipper chest pockets, leather shoulder fins, padded quilted hip panels, integral black web waist belt, with unique metal clip buckle, zipper front closure, 1-embroidered insignia patch on left chest, some ornamental leather piping and embellishment overall and lined in black silk. Includes (3) signature 33 in. long arrows with cast resin "specialty" tips and synthetic fletches. Light production wear. In fine condition. **\$1,000 - \$1,500**



**1991. Jay Chou "Kato" costume from The Green Hornet.** (Columbia, 2011) Original (4) piece signature ensemble including (1) black Anto brand long sleeved shirt with white mandarin collar, white cuffs and button front closure, (1) double breasted black wool jacket with herringbone and striped panels, 2-tone black and white short standing mandarin collar, self cover buttons, 1-faux slash chest pocket, black satin ribbon piping along front panel, and lined in silver silk, (1) pair of matching pants with zipper and button front closure, (1) black rubber mask that hooks around the ears, and (1) matching peaked cap style hat with black leather bill and band. Pants retain interior handwritten "Jay" on waistband. Exhibiting light production wear. In very good to fine condition. **\$1,000 - \$1,500**

**1992. No Lot.**



**1993. Jet pack and concept art from Sucker Punch.** (Warner Bros., 2011) Original prop jetpack constructed of cast hard rubber, resin, vacuum-formed plastic, and metal components. Studio painted in metallic gunmetal gray and industrial black. With ergonomic sloped face for comfort of wearer and rear stylized spinal column and ribcage design. Also includes (5) inkjet paper and photo print concept designs of the pack, with mockups of Abbie Cornish and Jenna Malone wearing the device. Jet pack exhibits chipping to 1-rocket cone and general production wear. Artwork with some creasing and handling. In production used very good condition. **\$400 - \$600**





**1994. "Ted" puppet from *Ted*.** (Universal, 2012/2015) Original full-size 25 x 13.5 in. signature "Ted" puppet prop. Constructed of faux fur over soft stuffed form. With plastic nose and taxidermy eyes completing the figure. With implanted rods emanating from the back of head and left shoulder to give movement to extremities. All limbs are attached by velcro to the central torso and tethered by string, to allow for the limbs to be posed and repositioned. Instantly recognizable central character and 1 of only 2 Ted figures used for actor's reference in both *Ted* and the sequel, *Ted 2*. Exhibits production wear. In production used very good condition. Comes with an LOA from Mark Rappaport of Creature Effects. **\$6,000 - \$8,000**

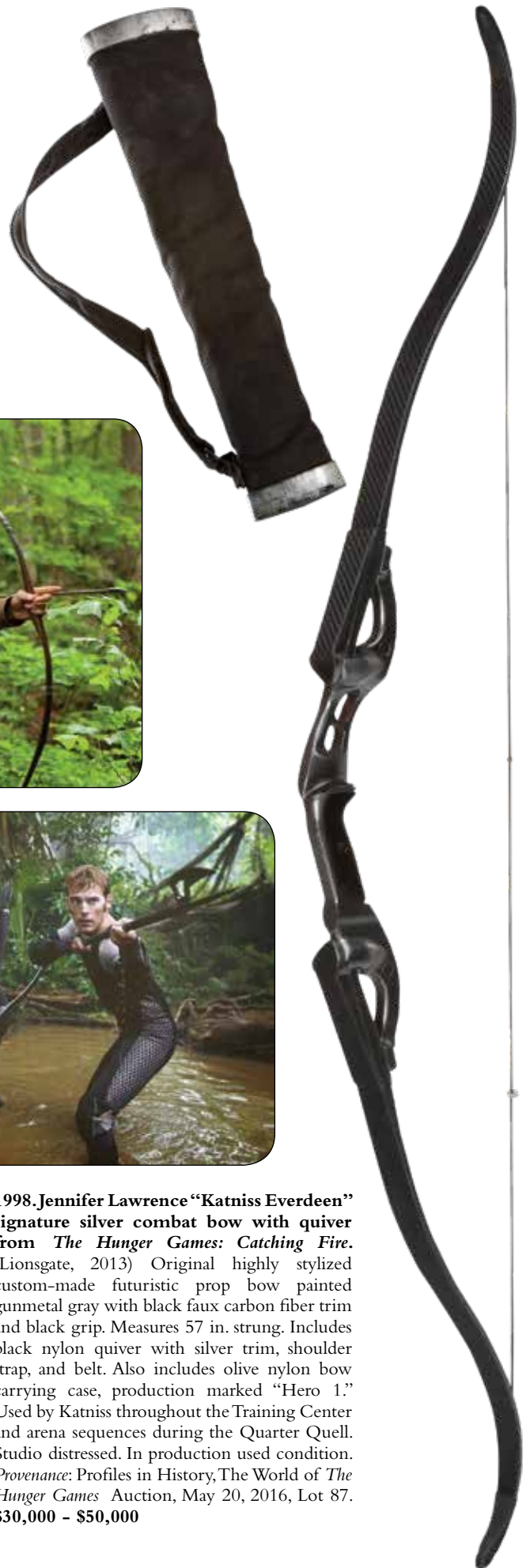


**1995. Lynn Collins "Dejah Thoris" costume ensemble from *John Carter*.** (Disney, 2012) Original distressed alien ensemble including (1) cast hard rubber breast plate with integral blue cape attached at shoulders, (1) cast hard rubber ornate belt with unique side metal chainmail panels, marked "hero", (2) cast rubber arm gauntlets with silver metalized teardrop details, marked "HS12", "HS28", (1) pair of leather ankle boots with cast rubber metalized ornamentation, marked "208", (2) ankle to knee leg greaves, marked "MR" and "ML", and (1) cast resin silver painted arm band marked "201". All cast rubber pieces are expertly painted and finished to appear as real metal and leather. Exhibiting production wear and intentional studio distress. In very good to fine condition. **\$2,000 - \$3,000**



**1996. Benedict Cumberbatch "Doctor Strange" recreation "Cloak of Levitation" signed by key cast members from *Avengers: Infinity War*.** (Marvel, 2018) Original faithful recreation of the iconic superhero cloak, constructed of assorted red fabrics and textiles and embellished with hand embroidered panels and applique. Faceted ruby red crystals and textural ribbon details run the length of the cape from the signature standing peaked collar to the hem, with fine scalloped leatherette piping along edges and hand stitching over all. The cape features a split brass metal and enamel brooch at either side of the cape that ornaments and weights the asymmetrical cape shoulders. Lined with custom-print fabric with checkered Chinese symbols from the screen version. Created by costume designer Chad Evett, who wore this cloak to the premiere of *Avengers: Infinity War* and had it signed there by castmembers including "Doctor Strange" himself, Benedict Cumberbatch, Chris Pratt, Scarlett Johansson, Paul Rudd, Taika Waititi, Pom Klementieff, Benedict Wong, Tom Holland, Elizabeth Olsen, Don Cheadle, Karen Gillan, Sebastian Stan, Chris Hemsworth, Clark Gregg, and Bradley Cooper. In fine condition. **\$2,000 - \$3,000**





**1997. Jennifer Lawrence “Katniss Everdeen” hero wooden District 12 hunting bow from *The Hunger Games*.** (Lionsgate, 2012) Original signature hero wooden longbow used during hunting trips with “Gale” (Liam Hemsworth) in District 12. Measuring 59.75 in. long (unstrung), the longbow is crafted of dark stained wood and features wrapped twine reinforcement. Appears in *The Hunger Games* and *The Hunger Games: Catching Fire*, as well as one of the final sequences in *The Hunger Games: Mockingjay - Part 2*. In production used condition. *Provenance:* Profiles in History, The World of *The Hunger Games* Auction, May 20, 2016, Lot 6. **\$12,000 - \$15,000**

**1998. Jennifer Lawrence “Katniss Everdeen” signature silver combat bow with quiver from *The Hunger Games: Catching Fire*.** (Lionsgate, 2013) Original highly stylized custom-made futuristic prop bow painted gunmetal gray with black faux carbon fiber trim and black grip. Measures 57 in. strung. Includes black nylon quiver with silver trim, shoulder strap, and belt. Also includes olive nylon bow carrying case, production marked “Hero 1.” Used by Katniss throughout the Training Center and arena sequences during the Quarter Quell. Studio distressed. In production used condition. *Provenance:* Profiles in History, The World of *The Hunger Games* Auction, May 20, 2016, Lot 87. **\$30,000 - \$50,000**





**1999. Sam Clafin “Finnick Odair” prop stunt closed trident from *The Hunger Games*.** (Lionsgate, 2012) Original cast hard rubber stunt trident fashioned in a static closed position and measuring 43 in. long. Expertly painted in gunmetal gray to appear as metal. Expertly studio finished and distressed. Used by “Finnick Odair” (Clafin) throughout the movie in carrying and battle scenes prior to deploying the hero weapon in its deadly open position.. In production used condition. **\$1,500 - \$2,000**



**2000. Clapperboard from *The Hunger Games: Mockingjay - Part 1*.** (Lionsgate, 2014) Original production used clapperboard measuring 11 x 9.5 in. Hinged wooden clapsticks at top with black-and-white interleaved diagonal lines. With plexiglass slate with imprinted fields containing handwritten production information at top. Printed with logo and “Mockingjay ‘Second Unit’/Director Charlie Gibson/Cinematography Josh Bleibtreu.” White gaffers tape at the bottom with handwritten, “12.18.13.” Velcro strips attached to verso. Used during the production of *The Hunger Games: Mockingjay - Part 1* and *The Hunger Games: Mockingjay - Part 2*. In production used condition. *Provenance:* Profiles in History, The World of *The Hunger Games* Auction, May 20, 2016, Lot 220. **\$2,000 - \$3,000**



**2001. Jennifer Lawrence “Katniss Everdeen” (6) prop arrows and quiver from *The Hunger Games: Mockingjay - Part 1*.** (Lionsgate, 2014) Collection of (6) metal prop arrows measuring 30.25 in. long. Each arrow features black metal shaft with black rubber fletchings all contained in (1) black hard rubber quiver with decorative cloth panel and closed mouth with holes for each arrow (no arrow heads present) measuring 4 x 20.75 in. Highly visible as Katniss’s (Lawrence) signature weapon of choice in the first of the 2-blockbuster films in the series. In production used condition. *Provenance:* Profiles in History, The World of *The Hunger Games* Auction, May 20, 2016, Lots 135 (Quiver); 289 (Arrows). **\$2,000 - \$3,000**



**2002. Jennifer Lawrence “Katniss Everdeen” signature combat bow from *The Hunger Games: Mockingjay - Part 1* and *2*.** (Lionsgate, 2014-15) Original high-tech stylized signature bow crafted of composite material with metallic black finish and metallic blue carbon fiber accents. Designed by “Beetee” (Jeffrey Wright) and used by “Katniss” (Lawrence) throughout *The Hunger Games: Mockingjay - Part 1* and *The Hunger Games: Mockingjay - Part 2*. Measures 55.5 in. strung. In production used condition. *Provenance:* Profiles in History, The World of *The Hunger Games* Auction, May 20, 2016, Lot 227. **\$20,000 - \$30,000**





**2003. Cinefantastique cover art for RoboCop 2 by Roger Stine.** (1990) Original cover art painting accomplished in acrylic on 16 x 20 in. artist's board. Created for the July 1990 Vol. 21 No. 1 issue of Cinefantastique. Signed "Stine" in the lower right of art. Includes a copy of the resulting magazine. In fine condition. **\$800 - \$1,200**



**2004. RoboCop illuminating TSR 66 Taser pistol.** (MGM, 2014) Original futuristic stunt static TSR 66 taser prop pistol measuring approx. 13 x 7 in. and constructed of a dense urethane rubber, featuring red and silver detailing on the side with the "Omnicorp" logo cast in. The TSR-66 is the main sidearm carried by "Robocop" (Joel Kinnaman) throughout the film, and fires deadly rounds as well as tasing. Highly visible in the training sequence where Robocop spars with "Maddox" (Jackie Earle Haley). Maddox gives Robocop his signature sidearm with a few on display behind him. Electronics present and functioning. Exhibiting light production wear. In very good to very fine condition. **\$1,000 - \$1,500**



**2005. RoboCop prototype metal hero TSR 66 Taser pistol.** (MGM, 2014) Original futuristic static TSR 66 taser prop pistol measuring approx. 13 x 7 in. and constructed of metal and painted resin components, featuring red and silver detailing on the side with the "Omnicorp" logo cast in. The TSR-66 is the main sidearm carried by "Robocop" (Joel Kinnaman) throughout the film, and fires deadly rounds as well as tasing. Highly visible in the training sequence where Robocop spars with "Maddox" (Jackie Earle Haley). Maddox gives Robocop his signature sidearm with a few on display behind him. Part of the muzzle cover has broken off, not included. Exhibiting production wear, handling, and age, with chipping to painted resin. In very good condition **\$800 - \$1,200**



**2006. "Mad Max" stunt costume from Mad Max: Fury Road.** (Warner Bros., 2015) Original (2) piece stunt costume including (1) distressed brown waffle weave long sleeved shirt with torn away collar, cuffs and hem, with velcro strips on interior, and (1) distressed pair of brown denim pants with interior handwritten, "Jacob Stunt" on waistband. Both highly studio distressed and retaining theatrical blood remnants. Accompanied by costumer's wardrobe tag with image of Tom Hardy and his stunt double Stuart Williamson. In production used very good condition. **\$600 - \$800**



**2007. Steven Spielberg's on set director's chair back from The BFG.** (Disney, 2016) Original maroon heavy canvas 21.5 x 6.75 in. slip-on on-set chair back with white "Steven Spielberg Director" in heat transfer letters on the front, and "The BFG" with multicolor graphic character heat transfer. In production used very fine condition. **\$400 - \$600**

**2008. Marvel Studios (3) director's chair backs.** (Marvel, 2016-2018)

Original (3) black heavy canvas slip-on on-set chair backs including (1) with "Marvel Studios, Black Panther" in red and white heat transferred letters, measuring 20.75 x 6.65 in., (1) with multicolor transferred letters "Marvel, Thor, Ragnarok" on the front, and "Valkyrie" on the back, measuring 20 x 6.5 in., and (1) with "Deadpool, Ajax" in red transfer letters, measuring 19.25 x 7 in. Exhibiting production wear and handling. In production used very good to fine condition. **\$600 - \$800**







**2009. "Pirate with a Scarf / Number Two" stop motion puppet from *The Pirates! In An Adventure with Scientists*.**

(Jambareeqi, 2012) Screen used hero animating puppet constructed of cast foam latex costume, cast silicone hands, cast foam latex torso and, cast resin head all assembled over a tooled aluminum ball and socket articulating armature. The 12.5 x 4 in. stop-motion puppet is expertly assembled and painted from his worn lab coat to his tiny glasses. This Pirate-in-disguise puppet is visible in the scenes when "The Captain" and his men dress up as Scientists, as well as the trailer for the series. Head retains some modeling clay features used for changing facial expressions. Displayed on a cast resin base sculpted and finished to appear as weathered wood flooring. Exhibiting minor production use and handling. In fine condition. **\$3,000 - \$5,000**



**2011. "Lavinia" stop motion puppet from *The Pirates! In an Adventure with Scientists*.**

(Jambareeqi, 2012) Screen used hero animating puppet constructed of cast foam latex costume, cast silicone hands, cast foam latex torso and hair, and cast resin head. All assembled over torso and arms tooled aluminum ball and socket articulating armature. The 10 x 7 in. stop-motion puppet is expertly assembled and painted from her sunflower and marigold hoop gown to the detail of her sculptural blonde hair and expressive face. This "Lavinia" puppet is



visible in the audience at the Royal Society Event sequence as well as the award ceremony for "Scientific Discovery of the Year" when Queen Victoria enters to congratulate the Pirate Captain. Also in the show's trailer. Head retains some modeling clay features used for changing facial expressions and the figure's face exhibits a seam where the top expression piece and bottom changeable insert adjoin. Displayed on a cast resin base sculpted and finished to appear as weathered wood flooring. Exhibiting minor production use and handling. In fine condition. **\$1,200 - \$1,500**



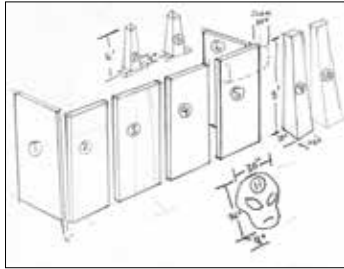
**2010. "Jamaica Jane" stop motion puppet from *The Pirates! In An Adventure with Scientists*.**

(Jambareeqi, 2012) Screen used hero animating puppet constructed of cast foam latex costume, cast silicone arms and hands, cast foam latex torso, cast resin head, hair and hat all assembled over a tooled aluminum ball and socket articulating armature. The 12.5 x 9 in. stop-motion puppet is expertly assembled and painted from her patchwork skirt to her sculptural hair, bandana and hat. This "Jamaica Jane" puppet is visible throughout the animated series. Head retains some modeling clay features used for changing facial expressions and the figure's face exhibits a seam where the top expression piece and bottom interchangeable insert adjoin. Exhibiting minor production use and handling. In fine condition. **\$1,500 - \$2,000**



**2012. *ParaNorman* Mystery Box with "Thaddeus Blackton" promotional zombie puppet and (9) production used props.**

(Focus Features, 2012) Collection of original Laika-created pieces, all uniquely presented in a 7 x 12.5 x 5 in. wooden coffin with ornately carved lid reading "1712 Blackton" and "ParaNorman 13 of 49" carved beneath the coffin. Including (1) highly detailed silicone zombie promotional puppet resting on a padded cloth bed with pillow, his toe tag reading in part, "Here lies Thaddeus Blackton: husband, accuser, farmer, and not quite dead person. He is made of the finest Puritan silicone flesh, metal wire skeleton and delicately painted skin..." Also includes the following props actually used in the production of the film: (1) cloth witch's hat, (4) miniature posters, (3) prop cans, and a black witch paper doll cut-out. One of only 49 promotional coffins crafted by the artists at Laika and sent out to 49 various lucky bloggers to promote *ParaNorman*. Exhibiting minor handling, wear and age. In very good to fine condition. **\$2,000 - \$3,000**



**2013. "Ancient Alien Wall" Monumental set piece custom made for the AlienCon 2016 convention.** (2016) Original gigantic modular resin coated carved foam wall set piece. Embellished with mysterious alien hieroglyphs, characters and a central illuminating alien head. All expertly painted and finished to appear as ancient stone relic. When fully assembled, the wall measures 16 ft. wide x 12 ft. tall from the ground to the top of the tallest obelisk. The individual panels measure 4 x 8 ft. and there are 4-front panels with the stone faces and 2-flat side panels for stability. The obelisks are 4 ft. tall and sit atop the pillars that flank the central wall. The eyes on the alien head illuminate dramatically. The set piece is housed in 3-large custom fitted shipping crates constructed to withstand the most extreme shipping conditions and with rolling casters to aid in moving. This spectacular set piece was created for and displayed at Alien Con in 2016. Assembly instructions included. In very good to fine condition. This set piece remains in storage in Northern California and special shipping arrangements will be required. **\$3,000 - \$5,000**



**2014. Ryan Reynolds "Deadpool" test cowl from *Deadpool*.** (TCF, 2016) Original test mask/cowl constructed of red stretch fabric in fitted panels with 3 in. holes for eyes. The fabric mask is stretched over a polyfoam Ryan Reynolds lifecast wearing a black foam facial mask with velcro dots placed around the eye sockets assumed for affixing eye lenses or goggles (not present). A prototype in the evolution of the superhero costume ultimately worn by "Deadpool" (Reynolds) in the game changing Marvel franchise. Comes on a wooden base with the entire display measuring 14 x 9 x 9 in. In production used very good condition. **\$1,500 - \$2,500**



**2015. Wyatt Oleff "Stanley Uris" BMX bicycle from *It*.** (New Line, 2017) Consisting of a vintage chrome free-wheel BMX bicycle with 2-hand breaks, vented hard plastic seat, metal grip pedals, rear reflector, and kickstand. With "Constrictor BMX" padded handlebar crossbar guard and decal badging. Measures 52 x 38 x 32 in. Set in 1989, Stanley and the young protagonists of *It* ride bikes as their chief mode of transport throughout the movie. Exhibiting flat tires, minor damage to left handlebar grip, age and production wear. In very good condition. **\$800 - \$1,200**





**2016. Jeremy Ray Taylor “Ben Hanscom” bicycle from *It*.** (New Line, 2017) Consisting of a vintage burnt orange stingray-style bicycle with coaster breaks, ribbed leather banana seat, chrome sissy bar, horseshoe-shaped handlebars, front and rear fenders, and rear spoke-mounted reflector. With “Pacer Deluxe” decal badging. Measures 53 x 37.5 x 23.25 in. Set in 1989, Ben and the young protagonists of *It* ride bikes as their chief mode of transport throughout the movie. A screw is missing from the rear fender. Exhibiting flat tires, age and production wear. In very good condition. **\$800 - \$1,200**

**2017. Bruce Willis “Paul Kersey” hoodie and shirt from *Death Wish*.** (MGM, 2018) Original costume including (1) short sleeve slate blue crew neck tee shirt size “M”, and (1) long sleeve pull on black cashmere hoodie. Shirt retains Ralph Lauren makers mark. Hoodie retains internal fabric bias label with handwritten “#2 Paul”. Light production wear. In very good to fine condition. **\$300 - \$500**



**2018. Sophia Lillis “Beverly” rebar prop used to kill “Pennywise” from *It*.** (New Line, 2017) Original prop rebar constructed of cast hard rubber, expertly studio painted to appear as rusted iron. Measures 34 x .75 in. Wielded by “Beverly” (Sophia Lillis), during the final battle, she rams the rod down the throat of “Pennywise” (Bill Skarsgård). Exhibiting production wear and handling. In production used very good condition. **\$1,000 - \$1,500**



**2019. Finn Wolfhard “Ritchie Tozier” baseball bat from *It*.** (New Line, 2017) Original genuine Cooper brand solid wood baseball bat measuring 31 in. long with black cloth tape-wrapped grip. Carried by “Ritchie” (Finn Wolfhard) during the final confrontation with “Pennywise” (Bill Skarsgård). The bat is the weapon that begins the assault by the kids that finally drives the evil clown back into his underworld lair. Expertly studio distressed and aged to appear worn and well used. In very good condition. **\$1,000 - \$1,500**



**2020. *It* (2) metal police badges and holstered police walkie-talkie.** (New Line, 2017) Original (3) police props including (2) silver metal police badges including 1- 2 x 2.5 in. badge for a hat and 1-2.25 x 3 in. badge for a police shirt, both with “City of Derry Maine” seals, the large badge with bar pin back, the smaller with screw and tie tack clutch. Also, (1) prop Motorola brand walkie talkie with hand mic on 22 in. coil cable all contained in a black leather belt holster. Walkie in holster measures approx. 14 in. from antennae tip to bottom of holster. Exhibiting production wear and studio distressing. In very good condition. **\$1,500 - \$2,500**



**2021. *The Bride of Frankenstein* (8) production art concepts featuring Angelina Jolie as the title character by artist Steve Jung for the unrealized Universal Dark Universe feature.** (Universal, 2017) After the dismal box office and critical response to Universal's "Dark Universe" launch with *The Mummy*, plans for the next entry, *The Bride of Frankenstein* were either shelved or scuttled. With Angelina Jolie and Javier Bardem attached to star, and Bill "Gods and Monsters" Condon to direct, a major production campaign had already begun, which included these (8) deluxe, quite likely unique maquette proposal prints of production character designs from paintings by illustrator and concept artists Steve Jung and Annis Naeem. Includes (3) approx. 18 x 38 in., (3) approx. 12 x 28.5 in., (1) 19 x 28 in., and (1) 5.25 x 15.25 in. Also please note that (5) of the larger format pieces also have glued to verso another presumed complete variation design which could conceivably be retrieved with proper solvents. The characters of both Jolie and Bardem are explored through a variety of settings in laboratory or on period London streets. Quality of illustration is truly breathtaking. Since Jolie is no longer attached, even if the project becomes "reanimated" (so to speak) it is unlikely no graphic material this spectacular may be created for it. Majority of maquettes are printed in sections which have been joined on verso for presentation. Most are signed in print by one or both of the artists. Mounting remnants cover versos from presentation board removal, otherwise good to very good condition overall. **\$600 - \$800**

**2022. Gal Gadot "Diana Prince" and Chris Pine "Steve Trevor" (2) prototype passports for *Wonder Woman*.** (Warner Bros., 2017) Set of (2) maroon leatherette passport covers measuring 4 x 5 in. with gold gilt "Passport" on covers, 1-featuring internal 7 x 5 in. paper with typed "Diana Prince" as "Secretary" and "Personal aide to Major Steve Trevor" 1-featuring featuring internal 7 x 5 in. paper with typed "Steve Trevor", as "Major, Air Corps". Both with images of the characters and faux USA War Office stamp printed. Very light production use. In production used fine to very fine condition. **\$600 - \$800**



**2023. *The Shape of Water* special aquatic creature anatomical poster.** (Fox Searchlight, 2017) Guillermo del Toro's charming fantasy *The Shape of Water*, inspired in large part by the 1950s Universal classic monster flick *The Creature From the Black Lagoon*, won four Oscars including Best Picture, Best Director, Best Music, and most notable for this rare and unusual artifact, Best Production Design. Del Toro exercised his unique vision and creativity to have his production team create this truly fantastic promotional artifact which appears in its construction and presentation to pass as an authentic period government agency anatomical study of the film's creature. Canvas-print 17 x 25 in. 1962-era style anatomical chart with top and bottom wooden hanger bars (like school classroom charts) stamped on verso "Top Secret/ Property of US Government" and with tiny brass plaque in bottom hanger bar, "Dr. Guillermo del Toro". Also includes faux period-looking memorandum from "Department of Defense" (with faux redactions) discussing the "Homo Piscis" or "Fish Man". All is housed rolled inside a period-looking "Department of Defense" telescoping tube with production government labeling. Del Toro distributed a very limited number of these at an international film festival for advance screenings, and again at his master class in screenwriting. It is believed only a few hundred such objects were created and distributed. Entire contents in fine, unhandled condition. **\$400 - \$600**



**2024. "Vampirella" artwork by Greg Hildebrandt.** (2017) Original character drawing accomplished in oil pastels on 20 x 30 in. artist's black board. Depicting the femme fatale early female superhero, "Vampirella" created in 1969 by Forrest J Ackerman and costumed by comic book artist Trina Robbins for publisher James Warren's *Vampirella* magazine. Hildebrandt created 3-pastel on black board drawings of Vampirella, this being the third. Signed, "Greg Hildebrandt" in the lower right of art. In fine condition. **\$1,200 - \$1,500**





**2025. *Beauty and the Beast* enchanted rose bell jar.** (Disney, 2017) Original screen used set piece from the blockbuster Disney live action musical. Constructed of glass bell dome of faceted glass measuring 24 in. tall by 14 in. round. Levitating under the dome is a hyper-realistic fabric rose on a resin stem with leaves. The entire piece is displayed within a studio made illuminating case measuring 68 x 21 x 20 in. with the lower part and frame painted gold and glass panel display window all around the upper portion. "Beauty and the Beast" plaque affixed to the front of the display case. This piece was a contest prize from a "Beauty and the Beast Giveaway" held by Harkins Theatres in Scottsdale, Arizona. The ad for the contest states, "Be our guest and enter to win a full-size Enchanted Rose Bell Jar from Disney's live-action film Beauty and the Beast. It is on display at Harkins Camelview at Fashion Square, Harkins Estrella Falls and Harkins Mountain Grove!" the dome and rose remain in fine condition. Unexamined out of display case. **\$8,000 - \$10,000**

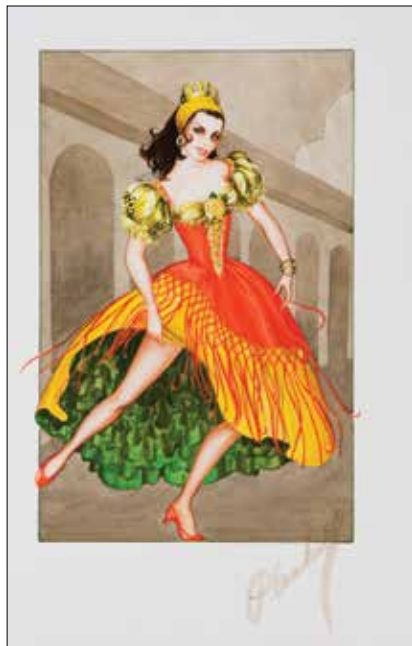


**2026. Chris Hemsworth "Captain Mitch Nelson" costume from *12 Strong*.** (Lionsgate, 2018)

Original large costume ensemble including (1) brown cotton crew neck tee with "Nelson" handwritten on interior neck, (1) desert camouflage jacket with short collar, button front closure, 2-chest flap pouch pockets with velcro strips above, and 2-arm flap pouch pockets with velcro patches, with "Nelson XXL" handwritten on interior neck, (1) black fleece sweatshirt size "Large" with nylon cloth panels, 2-underarm zipper vents, short collar, zipper front closure, 2-bias hip pockets with zipper closure, and "Nelson" handwritten on interior bias label, (1) oversized loose spun pale olive-colored fringed scarf, (1) pair thin black vinyl and mesh gloves with velcro closure, (1) green web belt with velcro and metal buckle closure, (1) cast hard rubber prop walkie-talkie, (1) heavy duty nylon olive green flack vest with numerous web ammo slots, (1) buff color leg holster constructed of hard plastic, vinyl and web belts with plastic buckles, and (1) olive drab Blackhawk! brand nylon utility chest pack with 3-plastic prop magazine cartridges inside the pouches. Exhibiting production wear, handling and studio distressing. In very good condition. **\$2,000 - \$3,000**



**2027. *The Meg* "megalodon" prop tooth.** (Warner Bros., 2018) Original shark tooth prop constructed of cast resin, expertly studio painted, antiqued and highly detailed, with realistic serrations, crown and root. Measuring approx. 4.75 x 5.75 in. Used as a display piece and not an actual tooth of the CGI monster in the movie. Exhibiting studio distress and use, with minor chipping of paint. In production used very good condition. **\$600 - \$800**



**2028. Ann Miller “Fiesta Specialty Dancer” costume sketch by Walter Plunkett for *The Kissing Bandit*.** (MGM, 1948) Vintage original costume design sketch accomplished in gouache on a 15 in. x 20 in. artists' board. Featuring Ann Miller as one of the fiesta dancers wearing a corseted dress. Plunkett executed this work later in life for exhibition purposes. Signed *Plunkett* at the lower right. Exhibiting production wear, handling and age, with minor corner bumping. In vintage fine condition. **\$600 - \$800**



**2029. Doug Bradley “Pinhead” stunt prop head from *Hellraiser*.** (New World, 1987) Original cast foam rubber mask, foam-filled and painted white with hand-detailed eyes and skull detailing, with applied nails placed geometrically over the entire head. This head was created as a stunt piece for one of the films in this series. Measuring 13 in. tall. Exhibiting production wear and age, with some areas of rigidity to foam rubber. In production used very good condition. **\$1,000 - \$1,500**



**2030. *The Greek Tycoon* concept drawing for 1-sheet poster by Tom Jung.** (Universal, 1978) Vintage original production sketch accomplished in pencil on artist's leaf measuring 24 in. x 18.5 in. and mounted to 30 x 20 in. foam core. Featuring “Theo Tomasis” (Anthony Quinn) and “Liz Cassidy” (Jacqueline Bissett). Created for the film's final 1-sheet poster. From the personal collection of motion picture illustrator Tom Jung. Exhibiting production wear, handling and age. In vintage very good condition. **\$300 - \$500**



**2031. *How to Make a Monster* screen used “transforming” helmet.** (Creature Feature, 2001) Original helmet head from the telemetry suit. Constructed of metallized cast fiberglass, foam latex rubber, cast hard rubber, electronic and wire components, and a mohawk of bristled “hair” at the crown. Expertly assembled and hand painted. Measures approx. 18 x 15 x 13 in. Foam rubber components deteriorating. From Stan Winston's Academy Award winning FX studio. Previously repaired with some missing elements. In fair to good condition. **\$2,500 - \$3,500**



**2032. “Morlock” (3) study maquettes from *The Time Machine*.** (Warner Bros., 2002) Original collection of (3) ¼-scale approval miniature maquettes all constructed of cast silicone skins over internal supporting armatures. Expertly studio painted and finished with hand-punched hair, cast resin accessories, and all 3 in active and aggressive stances. 1-measuring 14 x 9 x 11 in., 1-measuring 12 x 12 x 5 in. and 1-measuring 7 x 9 x 1 in. All affixed to flat wooden bases. Created by Stan Winston and his team to establish the look of the “Hunter”, “Spy” and “Worker” class of Morlock. From Stan Winston's Academy Award winning FX studio. In fine condition. **\$3,000 - \$5,000**





**2033. "Ghostface" costume from *Scream 3*.** (Miramax, 2000) Original (7) piece costume including (1) long black hooded robe with studio-tattered cuff and hem, (1) "Ghostface"

white latex rubber mask with mesh eyes, integral chin veil and long black mesh sash, (1) cast rubber and plastic knife (mask and knife cast from the original production molds), (1) pair black spandex gloves and (1) pair black satin gloves with production residue on the fingertips, (2) cast foam rubber polyfoam hands, and (1) pair M.C. & Power brand black leather boots. Measuring 6 ft. tall. Comes with a call sheet and an LOA stating that the garment was worn in scene #143, Milton's Mansion, filmed on Sept. 1, 1999. Exhibiting production wear, age and handling. In very good condition. **\$3,000 - \$5,000**



**2034. *The Last Emperor* Imperial Guard costume.**

(Columbia, 1987) Vintage original Imperial Guard uniform consisting of (1) black and gold patterned long sleeve tunic with faux flap pockets, hammered brass and leather dragon epaulettes with tiered pauldrons and brass studded panels, metal roundels, gold metal ball button and hoop closure, and large brass dragon medallion affixed to back. Also, (1) matching apron with tie back closure and 2-brass dragon medallions. This elaborate outfit first appeared when young Pu Yi (Richard Yu), is taken at night and escorted to the Forbidden City to become Emperor, as well as at his coronation. In production used very good condition. **\$600 - \$800**



**2035. Imperial "Escort" vestments from *The Last Emperor*.** (Columbia, 1987)

An elaborate, gold embroidered (3) piece costume including (1) gown of red and gold floral motif fabric, with needlepoint tapestry panels, tassels at cuffs, and gold lamé closure and piping, (1) matching ornate vest and (1) matching coronet-style hat trimmed in fur. Worn by an escort of the Empress. The film won the 1988 Academy Award for "Best Costume Design". Exhibiting production wear, and age, with some deterioration. In very good to fine condition. **\$400 - \$600**



The following (7) lots come from the personal collection of American actress and entertainment icon Loni Anderson. Following her first taste of mainstream moviemaking with a bit part in *Nevada Smith* (1966) with Steve McQueen, Anderson guested in hit series *The Love Boat*, *Fantasy Island*, *S.W.A.T.*, *Police Woman*, *Three's Company* and many more. But it would be her twice Emmy-nominated role as the brainy and gorgeous receptionist, "Jennifer Marlowe" on the blockbuster sit-com *WKRP in Cincinnati* that would propel Loni into the realm of household names and superstars. For the 4-year run of *WKRP*, Loni would enjoy incredible success and popularity, which has followed her right up to today. We are proud to offer this selection of fine jewelry, personal items, and keepsakes from Anderson's personal collection, and mementoes from her marriage to Burt Reynolds.



**2036. Loni Anderson vintage "MM" evening gloves gifted to her by Burt Reynolds as the personal property of Marilyn Monroe.** (ca. 1950s) Vintage original pair of elegant midnight blue synthetic silk evening gloves with stitched braid detail at back and stitched monogram, "MM" on underside of flared, slit cuffs. Retaining internal Hansen maker's label, printed size 6. Gifted to Loni Anderson by Burt Reynolds who attributed them to Marilyn Monroe, an idol of Anderson's. In vintage fine condition. **\$1,000 - \$1,500**

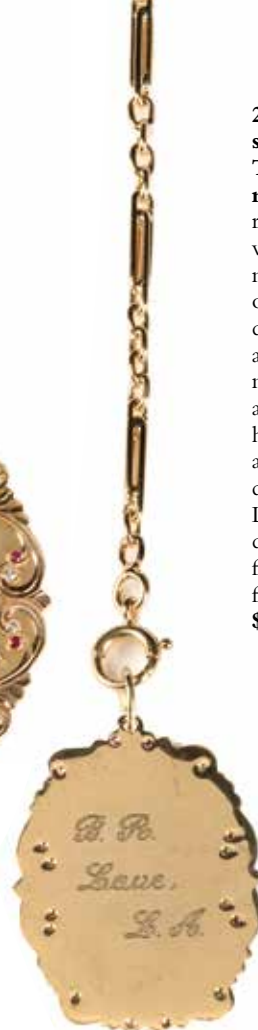


**2037. Loni Anderson personal 18k gold 20 carat diamond earrings gifted to her by Burt Reynolds.** (ca. 1990s) Consisting of a pair of 18k gold earrings with 240+ (120+ per earring) pavé-set, round brilliant excellent cut diamonds (color E/F, clarity VVS1 / VS1) with the largest being approx. .25 carat, for a total of 10 carats per earring. These exceptionally exquisite earrings were gifted to Loni Anderson by Burt Reynolds, and have graced red carpets and black tie ballrooms for many entertainment premiers, charitable events and private functions. Exhibiting some minor porosity. In fine condition. **\$15,000 - \$25,000**



**2038. Loni Anderson personal Erté "Sophistication" CFA sterling silver and 14k gold combination necklace and brooch limited edition 233/250 gifted to her by Burt Reynolds.** (ca. 1990s) A 14k gold and sterling silver combination necklace and brooch set with diamonds and onyx. The removable pinback brooch portion features an elegant mother-of-pearl carved face, engraved on the neck, "Erté". Titled, "Sophistication", this stunning Art Deco statement piece was designed by the legendary artist Erté and produced in a limited edition of 250. Marked on the verso "CFA Sterling & 14K 233/250". Necklace measures approx. 9 in., and flares in width from .25 in. to .5 in. Brooch measures approx. 1 in. x 3.5 in. Gifted to Loni Anderson by Burt Reynolds, who shared her admiration for Erté's singular style. Presented in the original black velvet CFA folder with stamped Erté signature in metallic silver. **\$3,000 - \$5,000**





**2039. Burt Reynolds personal gold Volubilis skeleton pocket watch by Daniel Aubert with Tiffany & Co. 18k gold chain and 14k gold monogram fob.** (1982) Consisting of an extremely rare Volubilis model Swiss skeleton extra-flat pocket watch with 15P F. Piguet movement crafted by master watchmaker Daniel Aubert. Part of a series of 5 made by Aubert for Paul Buhré. The slender case is constructed of 18k gold with clear glass face and back showcasing the intricate, ornately etched movement. Attached to the integral gold ring at top is an oblong link 18k gold watch chain marked on the hoop fastener, "Tiffany 18k". The chain terminates in a 14k gold fob with relief monogram "B" set with diamonds and rubies. Engraved on the verso, "B.R. Love L.A." Watch measures approx. 1.1 in. round, chain 13 in. long, fob 1.1 x 1.5 in. This extraordinarily fine watch was gifted to Reynolds by Anderson. In fine condition. Comes with an LOA from Aubert. **\$8,000 - \$12,000**



**2040. Loni Anderson personal custom Harry Hatz cowgirl hat.** (ca. 1970s-present) Vintage custom whitewashed straw cowboy hat with twisted ivory yarn hatband, with a central spray of mother-of-pearl petals and fur plume affecting a flower motif. Retaining interior Harry Hatz maker's label. In fine to very fine condition. One of Loni Anderson's favorite hats. **\$300 - \$500**



**2041. Burt Reynolds owned sculpture by Gib Singleton.**

(1998) Figural bronze sculpture with light brown patina measuring 30 x 12 x 12 in. Guitar case bears etched edition number, date, and artist's signature, "8/25 1998 Singleton". Depicting a hard living country music hopeful leaning against a signpost on 6th Street in Austin, TX. The famed sculptor says of the subject in this tribute to the performers and city of Austin, "He's come down to take his shot, and right then, right there, man, anything is possible, because you can become famous in Austin. You think about the guys whose names we all know, Willie Nelson, Waylon Jennings, Johnny Bush...they all played Austin." On an 11.25 x x 11.5 in wooden base with bolted brass name plaque engraved "'Austin City Limits' Gib Singleton". In fine condition. From the collection of Loni Anderson. **\$15,000 - \$20,000**



**2042. Loni Anderson (2) "Key to the City" awards for Las Vegas, Nevada and Orlando, Florida.** (ca. 1970s-1980s) Vintage original (2) symbolic keys to the city including (1) brass 7.25 x 2.25 in. key with City of Orlando Florida medallion on the fob with the text "The City Beautiful", and (1) pewter 6.25 x 2 in. key with City of Nevada medallion on the fob with the text "City of Las Vegas Nevada" presented by Mayor Oscar B. Goodman. Both retaining original presentation boxes. In fine to very fine condition. **\$300 - \$500**



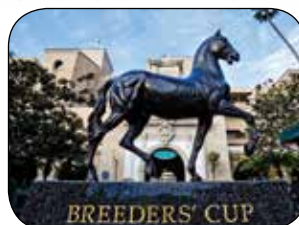
**2043. Wayne Gretzky (16) personal hockey jerseys and sports apparel items.** (ca. 2000s) Collection of Wayne Gretzky's personally owned hockey jerseys and apparel from public appearances. Including (2) Phoenix Coyotes jerseys, the team for which Gretzky served as head coach and was a part owner, (1) Arizona Diamondbacks personalized #99 "first pitch" jersey, (1) Eisportverein Dielsdorf-Niederhasli #99 jersey inscribed and signed by players to Gretzky, (1) Los Angeles Kings distressed gray denim parka, (1) Fort Worth Brahmas personalized #99 jersey, (1) Phoenix Roadrunners personalized #9 jersey, (1) Phoenix Roadrunners personalized #99 jersey, (2) Phoenix Roadrunners coaching pullovers, (1) Los Angeles Kings #99 sweatshirt, (1) Gretzky 802 #99 jersey, (1) NHL Players Association jersey-style hoody, (2) personalized #99 football jerseys, and (1) #99 practice jersey. In very good condition. These items were personally donated by Wayne Gretzky to a 2007 Oaks Christian School benefit auction to raise money for a new football field. **\$3,000 - \$5,000**



**2045. Jack Cole "I Could Swear I Smell Burning Rubber" cartoon art.** (1954) Vintage original *Playboy* magazine cartoon accomplished in ink wash on 11.25 x 13 in. artists' leaf visible through 19 x 27 in. mat. The instantly recognizable style of Jack Cole is on display in this prime example of his wry humor and skilled hand. Through the pages of *Playboy* magazine, Hugh Hefner elevated Cole to stardom in his field. Signed, "Jack Cole" in the lower border of art. Artists' inkstamp on the verso. The caption, "I Could swear I smell rubber burning" appears in transfer lettering on the lower edge of the mat. Presented in original 25.25 x 33 in. black lacquer frame. In vintage fine condition. *Provenance:* "Playboy at 50: Selections from the Archives" Lot 18 - Christies, December 17, 2003. **\$3,000 - \$5,000**



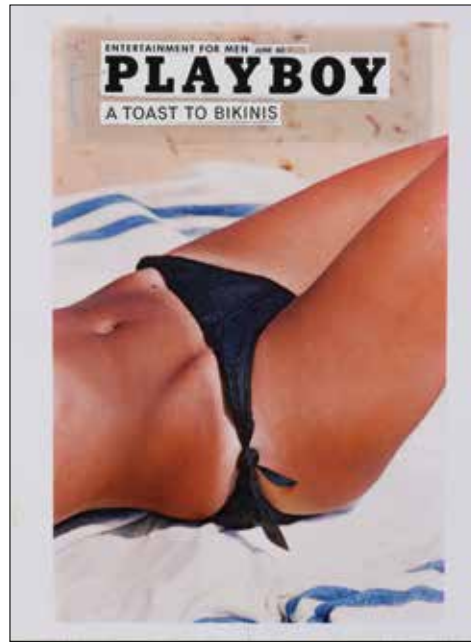
**2044. Breeders' Cup (3) trophies from Hall of Fame Jockey Jose Santos - for horses "Manila", "Meadow Star", and "Volponi".** (1986-2002) Collection of (3) Breeders' Cup Trophies comprised of a bronze horse standing on a black marble base with engraved silver plaque at face. Each measures 4.4 x 6.5 x 2.25 in. Including (1) Manila 1986 Third Breeders' Cup Turf, (1) Meadow Star 1990 Seventh Breeders' Cup Juvenile Fillies, and (1) Volponi 2002 Breeders' Cup Classic. A Hall of Fame jockey, Jose Santos won 4083 races in his career including the Kentucky Derby, Preakness Stakes, and seven Breeders Cup races, including the Classic with Volponi in 2002. Exhibiting some light handling. In very good condition. **\$4,000 - \$6,000**







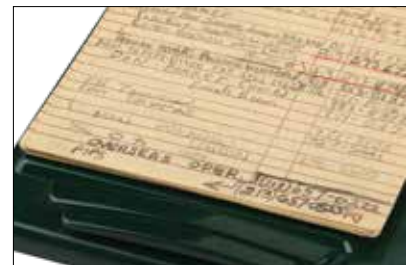
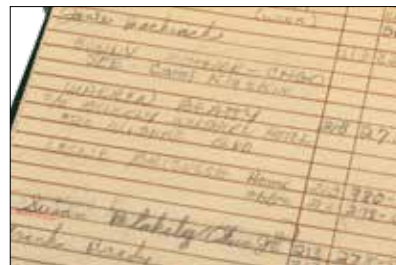
**2046. Jack Cole “No Thanks, Just Looking” cartoon art.** (1954) Vintage original *Playboy* magazine cartoon accomplished in ink wash on 10.25 x 13.25 in. artists’ leaf visible through 19 x 27 in. mat. The instantly recognizable style of Jack Cole is on display in this prime example of his wry humor and skilled hand. Through the pages of *Playboy* magazine, Hugh Hefner elevated Cole to stardom in his field. Signed, “Jack Cole” in the lower right of art. Artists’ inkstamp on the verso. The caption, “No thanks, Just Looking” appears in transfer lettering on the lower edge of the mat. Exhibiting some tape remnants to the borders, not affecting art. Presented in original 25 x 33 in. black lacquer frame. Featured in the travelling German exhibition: *Cartoon Klassiker*, 1999. In vintage fine condition. *Provenance:* “*Playboy* at 50: Selections from the Archives” Lot 42 – Christies, December 17, 2003. **\$3,000 – \$5,000**



**2047. Marvin Newman *Playboy* cover layout “A Toast To Bikinis” with various notations in ink and pencil.** (1962) Vintage original *Playboy* magazine artists’ proof cover layout. Accomplished in pencil, ink, dye-transfer print with paste-up text elements and acetate overlay on 13.25 x 17 in. leaf visible through 21 x 28 in. mat. For the June 1962 issue of the magazine. Exhibiting registration marks and printing notation in the borders. Presented in original 25 x 31 in. silver dry-brushed frame with engraved plaque affixed to the lower mat reading, “*Playboy* Cover Artist Proof June 1962”. A rare example of the behind-the-scenes artistry and quality instilled in every page of the magazine. In vintage fine condition. *Provenance:* “*Playboy* at 50: Selections from the Archives” Lot 126 – Christies, December 17, 2003. **\$5,000 – \$7,000**

**2048. *Playboy*-related celebrity interviews and correspondence.**

(1960–1981) Due to its prominent role in the sexual revolution, *Playboy* editors corresponded with everybody who was anybody in arts and entertainment of the era. This treasure trove of vintage material features handwritten and typed signed correspondence, interviews, ephemera and more. With letters addressed to himself, Hugh Hefner and others. Including signed correspondence from Steve Allen (1960), signed letter from Douglas Fairbanks (1960), multiple correspondence between Sammy Davis, Jr. (signed) and Hugh Hefner (unsigned) (1962), Ethel Merman (1962), Jackie Gleason (1962), Tippi Hedren (1965), a telegram from Princess Grace of Monaco (1965), Louise Brooks (1965), a complete annotated *Playboy* interview with Sammy Davis, Jr. conducted by Alex Haley (1966), a 1-sheet English Quad poster for *Diamonds Are Forever* (1971), Marcel Marceau (1981). All in vintage fine condition. *Provenance:* “*Playboy* at 50: Selections from the Archives” Lot 203 – Christies, December 17, 2003. **\$1,000 – \$1,500**



**2049. Hugh Hefner personal flip-top contact directory.** (ca. 1960s) Vintage original metal flip-top addresses and phone number directory belonging to the world’s most famous bachelor and publisher of *Playboy* magazine, Hugh Hefner. Consisting of a Bates Listfinder “Cavalier” model flip-directory. Constructed of green metal base and lid with leatherette inlay on the cover and spring lid with alphabet-finder lever containing 20+ printed, ring-bound pages containing handwritten names, phone numbers and addresses of “Hef’s” famous friends, artists, *Playboy* clubs, and many ladies including Barbi Benton, Don Adams, James Caan, Tony Curtis, Gene Siskel, Lauren Hutton, Gay Talese, Vincent Bugliosi, Barry Gordy, Linda Lovelace, Anthony Newley, LeRoy Neiman, Geraldo Rivera, Mel Tormé, and many more. From Hugh Hefner’s Chicago office of the 1960s. In vintage very good to fine condition. *Provenance:* “*Playboy* at 50: Selections from the Archives” Lot 17 – Christies, December 17, 2003. **\$6,000 – \$8,000**





**2050. Hugh Hefner's personal "VIP #1" Playboy Club key.** (ca. 1960s-1970s)

Vintage original Hugh Hefner Playboy Club card key. 3.25 x 2.25 in. credit card-style key. With printed title, "The Playboy Club" and turnkey icon featuring the Playboy Bunny profile on the key fob. With embossed letters reading, "VIP 1 Hugh M. Hefner" at the lower area of the card. The first Playboy Club opened in downtown Chicago, Illinois, on February 29, 1960. It became a national chain with each club featuring a Living Room, a Playmate Bar, a Dining Room, and a Club Room. Members and their guests were served food and drinks by Playboy Bunnies with some of them having been featured in Playboy magazine. The clubs offered known entertainers, comedians and musicians. The clubs went on to become international sensations. In vintage very fine condition. *Provenance:* "Playboy at 50: Selections from the Archives" Lot 204 - Christies, December 17, 2003. **\$6,000 - \$8,000**



**2051. Hugh Hefner personal Playboy crystal paperweight with custom box** (ca. 1960s)

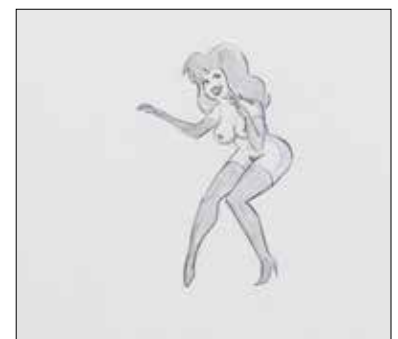
Vintage original 4 x 4 in. faceted glass paperweight. With iconic Playboy Bunny with bowtie profile etched into the top. Presented in the original hinged board box with custom fitted blue velvet-lined interior and metal clasp lock at the front. From Hugh Hefner's Chicago office of the 1960s. Box exhibits some wear and tape repairs. Paperweight remains in vintage fine condition. *Provenance:* "Playboy at 50: Selections from the Archives" Lot 55 - Christies, December 17, 2003. **\$3,000 - \$5,000**



**2052. Classic 1960s Playboy Club "Bunny" costume.** (ca. 1960s)

Vintage original complete (8) piece Playboy Bunny costume. Including (1) green satin strapless corset teddy with boning under-structure to the bust and a zipper back closure, (1) ivory award ribbon-style nametag with, "Suzanne" printed on black name disc, (1) plush Bunny cotton tail with hooks and pin for attachment to the suit, (1) pair of green satin Bunny ears affixed to a headband, (1) floating white linen single-button collar, (2) floating white linen cuffs with Playboy Bunny icon metal cufflinks and (1) black satin clip-on bowtie. This suit exhibits prototype and early version side lacing. The costume was conceived by Playboy's director of promotions, Victor Lowmes, designed by Zelda Wynn Valdes, and refined by Hugh Hefner himself. The original satin costumes came in 10 colors increasing to 12 by 1962. Colors were distributed to compliment an individual Bunny's skin tone and to ensure a rainbow of colors on the club floor. Exhibiting some age and brittleness to the interior boning and minor even toning to white fabric components.

Some notable Playboy Bunnies include Debbie Harry, Sandra Bernhard, Dale Bozzio, Mariel Hemingway, Gloria Steinem, Dorothy Stratten and comedian Flip Wilson in drag as his alter ego "Geraldine". The ensemble remains in vintage very fine condition. *Provenance:* "Playboy at 50: Selections from the Archives" Lot 50 - Christies, December 17, 2003. **\$5,000 - \$7,000**



**2053. LeRoy Neiman "Femlin" production cel and matching drawing for the Playboy Channel** (Playboy Channel, 1982) Femlins were created by LeRoy Neiman in 1955 when publisher/editor Hugh Hefner decided the Party Jokes page needed a visual element. They are portrayed as mischievous black and white female sprites, wearing only opera gloves, stockings and high heel shoes. LeRoy Neiman supervised the production of the cartoon that this cel and matching drawing were featured in. Measuring 10.5 x 12.5 in. with an image size of 5 in. In vintage fine condition. **\$400 - \$600**





**2054. LeRoy Neiman “Femlin” and Playboy logo production cel and matching drawing for the Playboy Channel** (Playboy Channel, 1982) Femlins were created by LeRoy Neiman in 1955 when publisher/editor Hugh Hefner decided the Party Jokes page needed a visual element. They are portrayed as mischievous black and white female sprites, wearing only opera gloves, stockings and high heel shoes. LeRoy Neiman supervised the production of the cartoon that this cel and matching drawing were featured in. Measuring 10.5 x 12.5 in. with an image area of 5.5 x 8 in. In vintage fine condition. **\$400 - \$600**



**2055. “Hef and the Big Bunny” gicleé signed by Hugh Hefner and artist Victoria Fuller.** (ca. 2000s) Print of original art titled, “Hef and The Big Bunny” gicleé on 30 x 40 in. stretched canvas. Limited Edition print of 10 with this being marked 9/10. Signed by legendary *Playboy* publisher Hugh Hefner and the artist Victoria Fuller in bottom right of art. Presented in its original custom black wooden frame. In fine condition. **\$4,000 - \$6,000**



**2056. “The Back Bunny” gicleé signed by Hugh Hefner.** (ca. 2000s) Print of original art titled, “The Back Bunny” gicleé on 40 x 30 in. stretched canvas. Limited Edition print of 100 with this being one of only 2 that were signed by legendary *Playboy* publisher Hefner. Presented in its original custom black wooden frame. In fine condition. **\$4,000 - \$6,000**



**2057. Hugh Hefner personal silk robe.** (ca. 2000s) The essence of style and sophistication, this is Hugh Hefner's personal black silk with gold and auburn paisley floral print robe. Featuring shawl lapel, hemmed sleeve cuffs, 2-patch hip pockets, and matching silk tie-belt. Retaining internal Rick Pallack maker's label, size “L-52”. Originally donated by Hefner to benefit his Hugh M. Hefner Foundation charity. Accompanied by a COA signed by Hefner. In fine condition. The perfect garment for a stroll down to the grotto for a dip with the bunnies. **\$1,200 - \$1,500**

**hfh**  
FOUNDATION



**2058. Frank Sinatra stage worn signature Borsalino Fedora.** (ca. 1990s) Original bespoke black felt fedora. A signature accessory throughout Sinatra's storied life and career, this example is custom made by the singer's favorite hat maker, Borsalino, and stage worn in performance. Borsalino was established in Italy in 1857 and continues to make fine hats today. This is a black felt fedora with simple, sleek grosgrain ribbon and bow hatband. Interior retains the leather sweatband imprinted with the company name and engraved in raised green letters, "Frank Sinatra". Above that, "CV" stamped in gold. Marked with a size tag, "7 1/4" and with the Borsalino crest on the ivory satin lining at the crown. Exhibiting minor stage wear. In very good to fine condition. Comes with a COA. **\$2,000 - \$3,000**



**2059. Blue Hawaii concept sketch by illustrator Robert Ayers for art director Walter Tyler.** (Paramount, 1961) Vintage original painting accomplished in pencil and gouache on 19 x 8.5 in. artists leaf tipped to 23 x 19 in. backing board and mat. Signed R. Ayers lower left of art. Studio stamp lower right corner of art. With affixed production snipe and title sticker in cut mat window. Mat exhibits age and soiling. Artwork remains in vintage very fine condition. **\$300 - \$500**

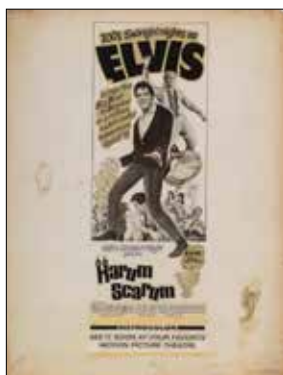
**2060. Elvis Presley (4) contact sheets by Alfred Wertheimer.** (1956) Collection of (4) gelatin silver photographic contact sheets featuring 16-film strips with 64-frames total. When young photographer Alfred Wertheimer arrived



at CBS Studios in New York on March 10, 1956, he had no idea who Elvis Presley was. The world barely knew the young singer who would become "The King" of rock and roll. This afforded Wertheimer unprecedented access and intimacy to the man who would be a superstar in one short year. Images from this session are included here, from Elvis warming up with his backup singers, clowning with a child backstage and at a makeup table contemplating his appearance that night on The Dorsey Brothers Stage Show. Exhibiting handling and age. In vintage very good condition. **\$600 - \$800**



**2061. Elvis Presley (10) behind-the-scenes photographs from Blue Hawaii.** (Paramount, 1962) Collection of (10) vintage original 8 x 10 in. gelatin silver photographs of Elvis and his cast and crew behind the scenes on one of his most beloved films. Images include Joan Blackman, Jenny Maxwell, Nancy Walters, and more. Exhibiting age and handling. In vintage very good to fine condition. **\$200 - \$300**



**2062. Elvis (4) poster art concepts.** (1967-1969) Vintage original (3) poster sketches including (1) *Double Trouble* in multi-media on 20.75 x 10.5 in. artist board, (1) *Hanum Scarum* accomplished with photo and paste up elements on 15 x 20 in. artist board and (1) for *Trouble With Girls* accomplished with photo paste up elements on 15 x 20 in. artist board. Also includes (1) 8 x 10 in. photo from *Double Trouble* of Elvis kissing Annette Day, with retouching. Exhibiting age and production wear. In vintage good to very good condition. **\$400 - \$600**





**2063. Tom Jones ornate performance belt attributed to Elvis Presley.** (ca. 1970s)

Original polyester stage belt constructed of white fabric panels ornamented with 3-clusters of bead and faux ruby faceted crystals with plastic blue baguette stone embellishment. Steel grommets at the bottom of the belt hold double-strand loops of metal chain link. The front panel features a larger, blossom-shaped assemblage similar to the clusters on the rest of the belt. With hook and eye front-fastening closure. Cut black glass and white crystal broach pinned to the back of the belt. Retaining the embroidered fabric label on the interior reading, "Custom Tailored for Elvis Presley". Comes with a framed 1983 Proclamation of appreciation from then governor of the State of Georgia, Joe Frank Harris to Tom Jones. Elvis and Jones were friends who appeared together often in the 70s. Both belt and proclamation were together among a cache of Tom Jones personal items located in a storage facility. Belt exhibits some soiling and missing gems. In vintage good condition. **\$2,000 - \$3,000**



**2064. Elvis Presley 1975 Las Vegas Hilton performance worn scarf and ephemera.** (1975)

Original Elvis stage worn 34 x 34 in. white nylon scarf with printed signature. In Elvis's performances, he was known for wearing multiple scarves such as this one, which he would bestow upon lucky fans in the audience. This scarf was gifted to a fan at his April 1st, 1975 closing night performance at the Las Vegas Hilton. Also includes 1-map of Elvis US tour map, show program with pictures, 12 x 18 Elvis wall poster and a 3.5 in. button pin. Accompanied by a LOA from the devoted fan that received the scarf and acquired the show ephemera. Scarf exhibits some soiling. All in vintage very good to fine condition. **\$1,200 - \$1,500**



**2065. Elvis Presley (5) oversize photographs from Speedway.** (1968, MGM)

Vintage original (5) black and white production photographs on double-weight paper including 4-measuring 10.5 x 14.5 in. of Elvis as "Steve Grayson" in active scenes from the musical movie and 1-Elvis headshot measuring 11 x 14 in. Exhibiting minor handling and edge wear. In vintage very good to fine condition. **\$300 - \$500**



**2066. Elvis Presley (6) oversize portrait photographs.** (ca. 1960s-1970s/printed later)

Original (6) oversize 11 x 14 in. photographs including (5) color photos on double-weight paper with 3-of Elvis playing guitar, 1-of Elvis headshot in a suit and 1-of Elvis in character as "Mike Edwards" from *It Happened at the World's Fair*. Also includes (1) black and white photograph of Elvis in concert in the 1970s. All exhibit age, minor handling and some soiling and creasing to the black and white photo. In vintage very good condition. **\$200 - \$300**



**2067. Stevie Wonder early signed promotional photograph.** (1950-1960)

Vintage original gelatin silver 8 x 10 in. promotional photo of a young Stevie Wonder with harmonica. Signed, "To Mister Tee Best Wishes Stevie Wonder". With Int'l Talent Management snipe at the bottom border. In vintage very good to fine condition. **\$300 - \$500**

ONE OF THE FIRST ITEMS SIGNED BY THE BEATLES IN THE UNITED STATES  
 – JUST A DAY FOLLOWING THEIR HISTORIC APPEARANCE ON  
 THE ED SULLIVAN SHOW FEBRUARY 9, 1964!



**2068. The Beatles extremely rare “First Visit Set” of signatures on a fan club card signed at the NY Plaza Hotel during their 1st visit to the United States and Plaza Hotel.** (1964) Vintage original 5.5 x 4.25 in. fan club postcard with a black and white image of the “Fab Four” on the front signed in blue ink over the image by all 4 Beatles: “Paul McCartney”, “John Lennon”, George Harrison” and “Ringo Starr”. With band silhouette image and text, “The official Beatles Fan Club, First Floor, Service House, 13 Monmouth Street, London, W.C.2” printed on the verso. The postcard was signed at the Plaza Hotel in NYC on February 10, 1964 just 3-days after the Beatles arrival in the US and 1-day after their legendary first appearance on the Ed Sullivan Show. Awarded to a fan through a promotional WMCA-AM Radio contest (the top radio station in NYC at the time). Includes Plaza Hotel postcard and 4-matchbooks from the period, and 2-CDs of Radio promo spots by the Beatles, including spots featuring the contest winner. Accompanied by the original WMCA congratulatory letter to the contest winner, The Cavern Club 1961 Season Membership card with Beatles marked as performers, Liverpool Institute 1956 High School Green Book with Paul McCartney, George Harrison and Paul’s brother Michael McCartney listed in the register. , and a notarized 9-page letter of provenance. All items in vintage very good to fine condition. Comes with COA from preeminent Beatles expert Frank Caiazzo who states, “During their first trip to America, The Beatles were virtually inaccessible to the public, and as a result very few autographs were obtained by anyone during those two momentous weeks in February of 1964.” *Provenance:* From the collection of Stella Scuotto, the winner of the WMCA contest in 1964. \$25,000 - \$35,000





**2069. The Beatles Polish A1 poster for *A Hard Day's Night*.** (United Artists, 1964) Rare vintage original 22.5 x 33.25 in. Polish A1 poster for the first film starring the Fab Four. Arguably the most graphically interesting poster for the film, featuring artwork by Waldemar Swierzy. Rolled, never folded. Exhibiting light paper loss at verso corners from previous mounting, minor stress lines, and handling. In vintage good to very good condition. **\$600 - \$800**



**2072. "Paul", "John" and "Ringo" production cels from *The Yellow Submarine*.** (King Features, 1968) Vintage original untrimmed cels measuring 12.5 x 16 in. Image area is 6.5 x 6.5 in. In vintage very fine condition. Unexamined out of frame. **\$1,900 - \$3,000**



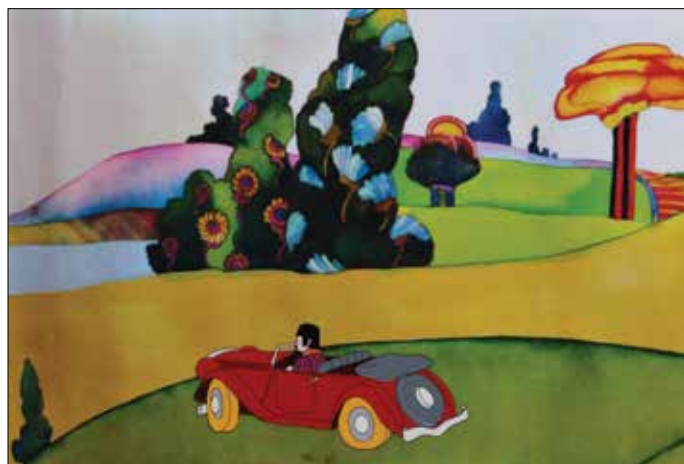
**2070. "Paul" production cel from *The Yellow Submarine*.** (King Features, 1968) Vintage original untrimmed cel measures 12.5 x 16 in. The cel has a small ½ in. tear to the far right, not affecting the art. One of the largest images of Paul ever offered. Very faint line running across the tambourine. Otherwise in vintage fine condition. **\$800 - \$1,200**



**2073. "Ringo Star" production cel from *The Yellow Submarine*.** (King Features, 1968) Vintage original untrimmed cel measure 12.5 x 16 in. Image is 5 in. In vintage fine condition. **\$300 - \$500**



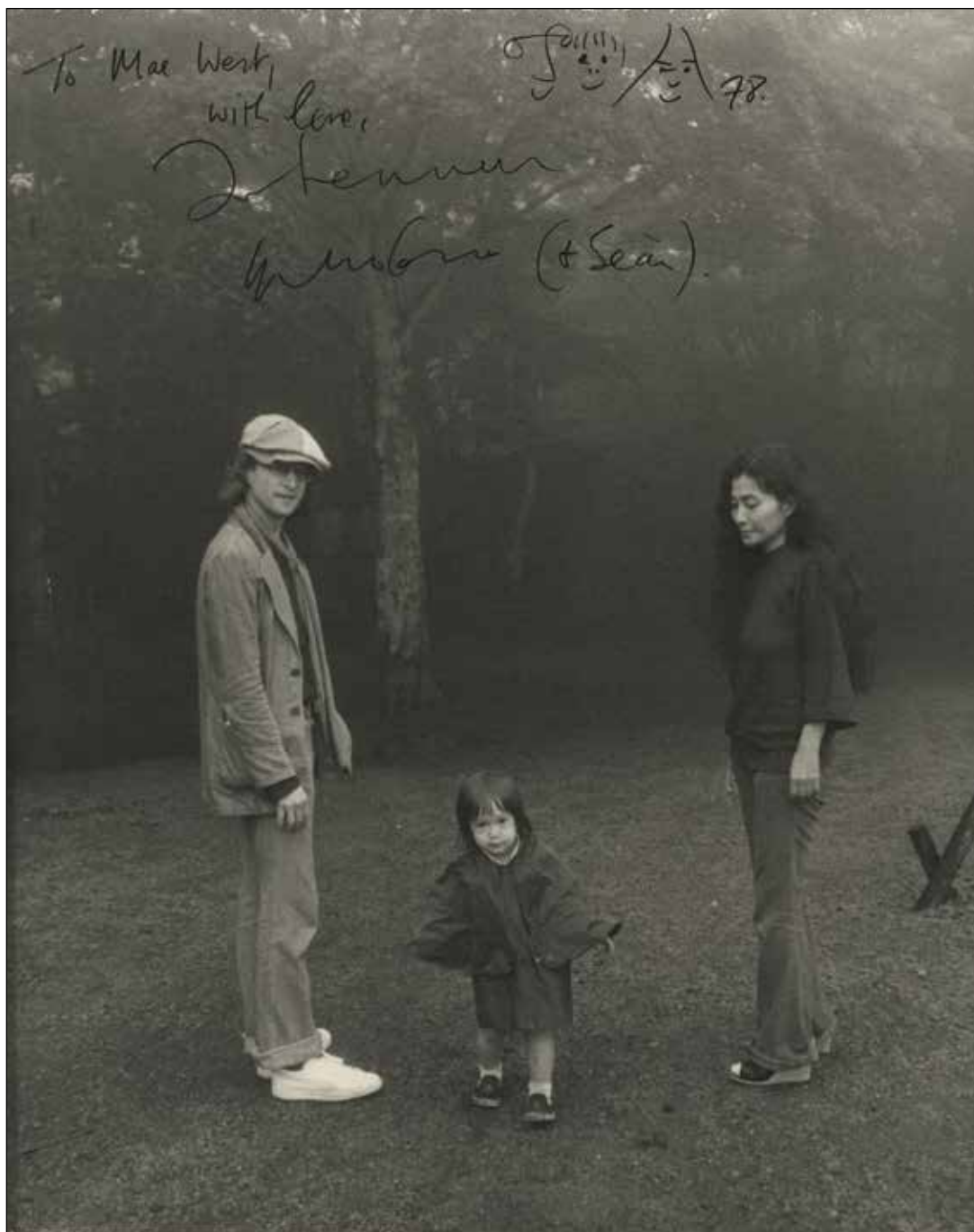
**2071. "John", "George" and "Ringo" production cels from *The Yellow Submarine*.** (King Features, 1968) Vintage original untrimmed cels measuring 12.5 x 16 in. In vintage very fine condition. **\$400 - \$600**



**2074. "Ringo" driving a car production cel from *The Yellow Submarine*.** (King Features, 1968) Vintage original untrimmed cel measuring 16 x 12.5 in. Image is 6.5 x 3 in. Presented on a reproduction background for display. In vintage fine condition. **\$300 - \$500**



**JOHN LENNON & YOKO ONO INSCRIBE A FAMILY PORTRAIT TO MAE WEST AS A TOKEN OF APPRECIATION FOR LETTING THE BEATLES USE HER LIKENESS ON THE COVER OF SGT. PEPPER'S LONELY HEARTS CLUB BAND.**



**2075. John Lennon and Yoko Ono signed photo inscribed to star Mae West.** (1978) Vintage original black and white photograph on textured paper measuring 8 x 10 in. with uneven blank borders. The photo of John, Yoko and Sean Lennon was taken at a Tokyo park during the family's trip to Japan by Nishi Saimaru, the Lennon's family photographer, assistant and chauffeur from 1976-79. Inscribed by Lennon, "To Mae West with love, John Lennon," and he added caricatures of the family and "78". Yoko signs, "Yoko Ono (+Sean)". The photo comes from the estate of Paul Novak, 26-year companion of Mae West, who died in 1999 and left the photograph to Joe Gold, the famous owner of Gold's Gym in Venice, CA (Gold and Novak were recruited by Mae's friend to appear in a loincloth-clad bodybuilder chorus line in Mae West's famous 1950s nightclub act). In the accompanying letter of provenance, Kevin Thomas, who helped Gold settle Novak's estate, writes, "Mae's closest confidante, the late Dolly Dempsey, told me that John Lennon had sent her the autographed picture inscribed to her in return for giving the Beatles the right to use her likeness on the cover of their 'Sgt. Pepper's Lonely Hearts Club Band'..." Interestingly, West initially turned down the request, reportedly asking, "What would I be doing in a lonely hearts club band?" After The Beatles wrote a letter, West finally relented and she joined other iconic figures on the album cover, including Marlon Brando, Bob Dylan, Fred Astaire, Shirley Temple, Albert Einstein and about 40 others (her image seen at the upper left corner). Exhibiting handling, edge wear, creasing, upper right bent corner, 1-pinhole and minor scratches to the outer edges not affecting image. In vintage very good condition. **\$15,000 - \$20,000**





2076. "Ringo", "Blue Meanie" and shoe production cels from *The Yellow Submarine*. (King Features, 1968) Vintage original untrimmed cels measuring 12.5 x 16 in. In vintage very fine condition. **\$400 - \$600**



2077. "Dancing Girls" production cels from the "Lucy in the Sky with Diamonds" segment of *The Yellow Submarine*. (King Features, 1968) Vintage original (2) untrimmed cels measuring 12.5 x 16 in. Image area is 6 x 7 in. What made the "Lucy" sequence so special was the technique of loosely painting over the outlines, using brush strokes to define the image, giving it the amorphic fantasy look that made this sequence so breathtakingly memorable. In vintage very fine condition. **\$500 - \$700**



2078. "Blue Meanie" production cel from *The Yellow Submarine*. (King Features, 1968) Vintage original untrimmed cel measure 12.5 x 16 in. Image is 5 in. In vintage fine condition. **\$300 - \$500**

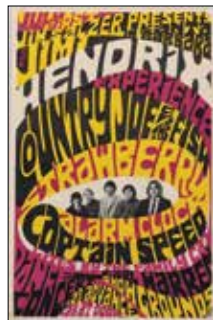


2079. "Nowhere Man" production cel from *The Yellow Submarine*. (King Features, 1968) Vintage original untrimmed cel measuring 12.5 x 16 in. Image size is 4.5 in. Great image of the "Jeremy Hilary Boob" character. In vintage very fine condition. **\$400 - \$600**

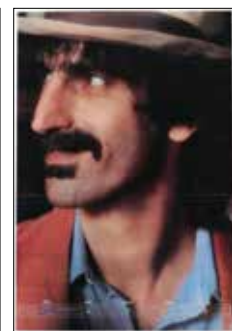
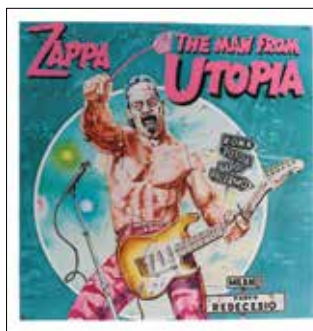
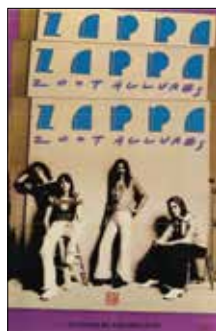
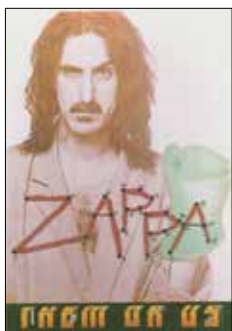


2080. Gig posters (14) for 1960s Southern California rock shows including Buffalo Springfield, Jefferson Airplane, The Yardbirds, Big Brother and the Holding Company and more. (ca. 1960s) Collection of vintage original psychedelic concert posters ranging in size from approx. 16 x 10 in. to 41 x 29 in. by artists including Bob Massé, and Monoso. Many of the shows promoted were produced by legendary record shop owner turned band promoter, Jim Salzer, whose record store in Ventura County operates to this day. Exhibiting age, handling, pinholes from display, edge wear, and tears. **\$600 - \$800**

**2081. Jimi Hendrix (4) commercial and gig posters.** (ca. 1960s) Collection of (4) vintage original psychedelic concert posters ranging in size from approx. 13.5 x 24 in. to 28 x 28 in. Includes (1) Jimi Hendrix Experience with Country Joe and the Fish, Strawberry Alarm Clock and others, and (1) Jimi Hendrix Experience with Moby Grape, Captain Speed, and others. Both shows produced by legendary record shop owner turned band promoter, Jim Salzer, whose record store in Ventura County operates to this day. Also includes (1) black light Hendrix poster titled, "The Experienced" by artist Joe Roberts Jr., and (1) Jimi Hendrix square wall poster. Exhibiting age, handling, pinholes from display, edge wear, and tears. **\$400 - \$600**



**2082. Frank Zappa posters, lobby cards and ephemera.** (ca. 1960s) Collection of vintage original Frank Zappa ephemera including (6) posters including (1) 24.5 x 21.5 in. 1975 Austin Texas concert poster: "Zappa/Beefheart Mother's Bongo Fury", (1) 35 x 23 in. poster for "Zappa: Zoot Allures", (1) 36 x 36 in. poster for "Sheik Yerbouti", (1) 35 x 24 in. poster for "Zappa: Them Or Us", (1) 36 x 24 in. poster for "You Are What You Is", (1) 23.5 x 23 in. poster for "Zappa: The Man From Utopia", and (3) album inserts including 1-"The Mothers of Invention Sincerely Regret to Inform You", 1-for "Uncle Meat", and 1-from the album for the film *200 Motels*, and (1) complete set of (8) 14 x 11 in. lobby cards for *200 Motels*. Posters exhibit original folds, edge wear and edge loss from previous display. In vintage fair to good condition with lobbies in good to very good condition. **\$200 - \$300**



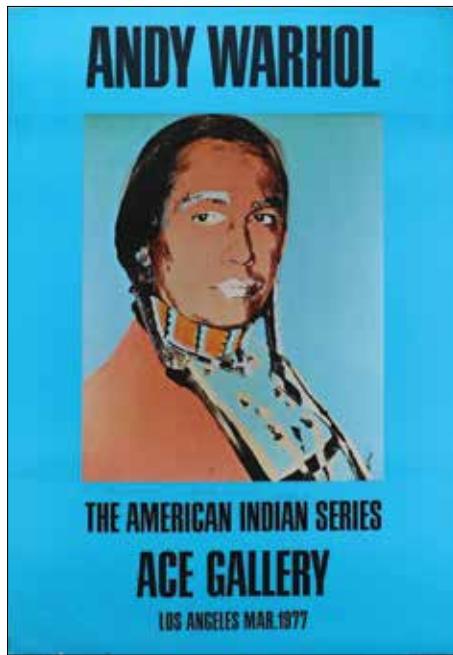
**2083. David Cassidy stage worn overalls by Nudie's Rodeo Tailors.** (ca. 1970s) Vintage original gold satin Western-style overalls by legendary Nudie's Rodeo Tailors, with iridescent crystal embellishments, chocolate brown satin piping, and gold buckles, buttons and zipper. Retains internal Nudie's Rodeo Tailors bias label. Exhibiting performance wear, minor soiling, age and handling. In vintage very good to fine condition. **\$1,500 - \$2,500**



**2084. Sonny Bono "disco costume" designed by Bob Mackie.** (ca. 1970s) Vintage original gold lamé jumpsuit with short collar, open plunging v-neck, lower zipper front closure, split sleeves and embellished with synthetic black fabric round appliques studded with round mirror discs and faceted crystals. Grosgrain ribbon and mirror button piping along collar and down front of chest. With handwritten "EC2, RT, 38/32/35". In vintage fine condition. **\$600 - \$800**



**2085. Andy Warhol signed blue “American Indian Series” poster.** (1977) Vintage original poster for a Warhol gallery show. Consisting of a 35 x 49.5 in. poster printed on blue-surfaced board with “Andy Warhol” printed at the top and “The American Indian Series, Ace Gallery, Los Angeles Mar. 1977” printed beneath the 23 x 28 in. image of his characteristic silkscreen and photographic portrait of Russell Means, Native American actor, activist and celebrity. Warhol has signed and inscribed the poster in pencil beneath the image and above the gallery information, “To the framer, Andy Warhol, Santa Fe”. Exhibiting some age, edge wear, slight soft corners, and wrinkling from moisture at the bottom left border. In vintage very good condition. **\$600 - \$800**



**2088. Bette Midler backup dancer mermaid stage costume from *The Showgirl Must Go On*.** (2008–2010) Vintage original mermaid costume worn by one of the backup dancers in Bette Midler's hit Las Vegas musical at The Colosseum at Caesars Palace. Includes a 1-piece mermaid costume of nude mesh bodice with double-halter neck top adorned with blue tubular mesh “anemones”, crystals, and velvet “scale” applique, attached to a velvet slip-on lower portion of printed scale fabric adorned with crystals, with foam lining and rigid 13 x 9 in. area where the actresses’ feet rest, all culminating in a blue and green lamé and velvet fin with reinforcing wire armature. Also includes (1) matching headpiece consisting of a black neoprene cap covered in white spandex, silver discs, blue tubular mesh “anemones”, and strands of pale blue beads with crystals. Costume retains 2-internal Parsons-Meares Ltd. bias labels with handwritten, “Graham” (for dancer Heather Graham). Exhibiting performance wear, age, handling, and some soiling. In vintage very good condition. **\$400 - \$600**



**2086. The Clash band-signed photograph and backstage pass.** (1982) Vintage original framed black and white 8 x 10 in. publicity photo signed by the members of the band including, “Joe Strummer”, “Mick Jones”, “Paul Simonon”, and “Terry Chimes”. Also includes (1) backstage pass from June 18, 1982 concert at the Hollywood Palladium. All presented in a matted frame measuring 19.25 x 13.25 in. Ready to display. In very good to fine condition. Comes with a signed letter of provenance from a production crew member. **\$500 - \$700**



**2087. Ray Charles Cazal fashion sunglasses.** (ca. 1996) Original Cazal brand sunglasses with hex-shaped smoked lenses clear bridge, 2-side panel shades and thick stems. Printed on the left eyeglass, “Cazal 951” Gold gilt “Cazal” imprint on the stems and printed on interior right stem, “Mod951 Col49” and “Made in W. Germany” on interior left stem. Accompanied by the original Cazal hard case. Worn by the legendary rhythm and blues singer/songwriter, Ray Charles. Blind from childhood, large sunglasses like these were a signature fashion accessory of Charles. Given to Ray Charles when he performed on August 4, 1996 at the Atlanta Summer Olympics and comes with a signed LOA by longtime girlfriend Norma Pinella. **\$3,000 - \$5,000**



The following nine lots are from the collection of legendary British rock singer / songwriter Rod Stewart. Each item possesses an essence of the iconic performer, who is one of the best-selling music artists of all time, having sold over 100 million records worldwide. These lots were acquired from Rod Stewart's son, Sean Stewart, and will be accompanied with a letter of provenance.



**2089. Rod Stewart Dolce & Gabbana leopard coat.** (ca. 1970s-1980s) Vintage original ultra soft faux leopard skin coat with peaked lapel, 1-chest slash pocket, 2-hip flap pockets, single button front closure, and lined in purple silk. Retains internal gold chain Dolce & Gabbana maker's label at neck, and internal Dolce & Gabbana bias label. In fine to very fine condition. Comes from the family of Rod Stewart. Accompanied by a LOA. **\$1,500 - \$2,500**



**2090. Rod Stewart's red and black striped (3) piece suit.** (ca. 1970s-1990s) Vintage original bespoke (3) piece silk suit including (1) jacket with notched lapel, faux onyx button front closure, 1-chest slash pocket, 2-hip slash pockets, lined in multicolor abstract print silk, (1) matching vest with button front closure, 2-hip slash pockets, back buckle cincher, swirled print red silk back panel, and lined in red silk, and (1) pair matching pants with zipper front closure and cuffed hems, lined in black satin and mesh. Exhibiting wear, handling, and age. In very good condition. Comes from the family of Rod Stewart. Accompanied by a LOA. **\$2,000 - \$3,000**



**2091. Rod Stewart's Versace red leather coat.** (ca. 1970s-1980s) Vintage original long red leather coat with peaked lapel, button front closure, 1-chest slash pocket, 2-hip slash pockets, lined in lustrous crimson satin. Retains internal Versace maker's bias label. Exhibiting only light wear. In fine to very fine condition. Comes from the family of Rod Stewart. Accompanied by a LOA. **\$1,500 - \$2,500**



**2092. Rod Stewart's gold lamé (2) piece crocodile pattern suit.** (ca. 1970s-1990s) Vintage original bespoke (2) piece gold lamé crocodile skin print suit including (1) jacket with notched lapel, single button front closure, 2-hip slash pockets, and lined in black satin, and (1) pair matching pleated pants with zipper front closure. Jacket retains internal Fleur Thiemyer maker's bias label. In fine to very fine condition. Comes from the family of Rod Stewart. Accompanied by a LOA. **\$2,000 - \$3,000**





**2093. Rod Stewart's Gibson Flying-V electric guitar.** (ca. 1960s) Vintage original solid body Flying V 6-string electric guitar, serial number 550799, with mahogany body, 22-frets, nickel-plated hardware, and inlays. The Flying V was made for strutting, swaggering, wailing rock. In the late 1960s and into the '70s when heavy rock ruled stadium stages all over the world, these bold guitars became the ultimate incarnations of the music. Exhibiting minor age and handling. In vintage very good to fine condition. Comes from the family of Rod Stewart. Accompanied by a LOA. **\$6,000 - \$8,000**



**2094. Rod Stewart's Martin & Co. D-18 Dreadnought acoustic guitar.** (ca. 1970s) Vintage original Martin D-18 Dreadnought 6-string acoustic guitar, serial number 310015, with solid Adirondack spruce top, mahogany back and sides, mahogany neck, ebony fingerboard, 20 frets, nickel open gear tuners, bone saddle and nut, mother-of-pearl crown inlays, and black nylon web strap. Understated looks, timeless tone. The warm tone of mahogany and authentic spruce couple with resonant scalloped bracing under the hood for a sound that's honest, authoritative, and clear. Vintage details like open-gear tuners and classic 18-style appointments pair with a modern, low profile neck for an old-soul sound in a brand-new body. Exhibiting minor age and handling. In vintage very good to fine condition. Comes from the family of Rod Stewart. Accompanied by a LOA. **\$3,000 - \$5,000**



**2095. Rod Stewart's Gibson J200 acoustic guitar.** (ca. 1960s-1970s) Vintage original Gibson J200 acoustic featuring chrome hardware, a plain (non-engraved) pickguard, natural finish, mother-of-pearl inlays, maple back/sides gold hardware, Grover tuners, figured maple back and sides and a three-piece laminate neck (maple/rosewood/maple). It also has a rosewood fingerboard and bridge, an engraved pickguard, and mother-of-pearl crown inlays. Gibson entered into production of this model in 1937 as its top-of-the-line flat top guitar, initially called the Super Jumbo, changing the name in 1939 to the Super Jumbo 200. It replaced the Gibson Advanced Jumbo. It was made at the Gibson Factory in Kalamazoo, Michigan. The SJ-200 was named for its super-large 16 7/8" flat top body, with a double-braced red spruce top, rosewood back and sides, and sunburst finish. In 1947 the materials used for the guitar changed to maple back and sides. Gibson changed the name to the J-200 in 1955. Exhibiting wear and age, with 1-missing peg and cracked bridge. In vintage very good to fine condition. Comes from the family of Rod Stewart. Accompanied by a LOA. **\$3,000 - \$5,000**



**2096. Rod Stewart large Louis Vuitton suitcase.** (ca. 1970s-1990s) Vintage original Louis Vuitton classic monogram print suitcase measuring 30.5 x 9.5 x 20.75 in. with 1-Pan Am luggage tag with typed "Mr. Roderick D. Stewart", and 1-LAX baggage tag with typed "Stewart/SeanRoderick". Exhibiting heavy use and wear. 1-missing leather and metal top buckle. In vintage fair to good condition. Comes from the family of Rod Stewart. Accompanied by a LOA. **\$400 - \$600**



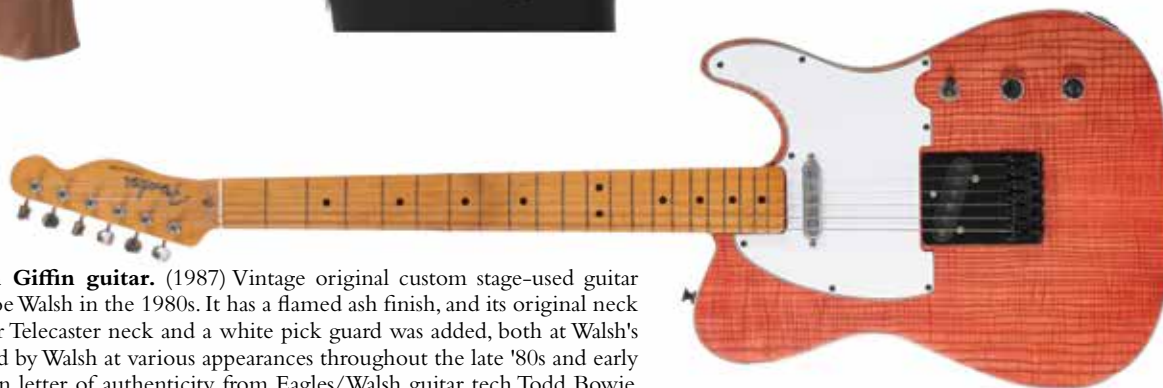
**2097. Rod Stewart's Zemaitis acoustic guitar.** (ca. 1970s) Vintage original custom Zemaitis acoustic guitar in natural finish, maple body, spruce top, mahogany neck, 20-fret rosewood fretboard with mother-of-pearl dot inlay, mahogany pin bridge, Schaller tuners, engraved "Z" aluminum logo and truss-rod cover on headstock, molded black pickguard, circular sound hole with red, pink and black inlays. No serial number, signed ("Antanus Casimere Zemaitis") on label bearing the Chatham, Kent address, with his handwritten date "1977". Zemaitis guitars, originally built by master luthier Tony Zemaitis in London, stand tall as one of the hallmarks of guitar design and manufacturing. These unique acoustic and electric instruments quickly found favor with the highest level players like Eric Clapton, George Harrison and Keith Richards. Zemaitis' revolutionary "Metal Front" design, custom pickups, elaborate mosaic finishes and superior construction continue to yield extraordinary prices on the used and vintage market. Exhibiting minor age and handling. In vintage very good to fine condition. Comes from the family of Rod Stewart. Accompanied by a LOA. **\$5,000 - \$7,000**



**2098. Whitney Houston "Rachel Marron" costume from *The Bodyguard*.** (Warner Bros., 1992) Original (3) piece costume including (1) metallic gold crinkle lamé wrap-around halter style crop top, size "38", with button back closure, lined in crème silk, (1) voluminous floor length bronze silk skirt with zipper back closure, and (1) pair of gold and bronze Manolo Blahnik brand pumps, size marked "39". The top retains the internal Dupiré bias label. Shoes retain Manolo Blahnik bias labels. Highly visible, worn during the memorable Oscar ceremony scene. Exhibiting production wear, handling and age. In very good condition. **\$600 - \$800**



**2099. Sebastian Bach *Skid Row* signature stage worn chain mail shirt.** (ca. 1980s) Vintage original signature custom made tattered chain mail shirt created by legendary chain mail artist Michael Schmidt Studios and worn by rockstar, heartthrob Sebastian Bach throughout *Skid Row's* early tour years. In fine to very fine condition. **\$1,000 - \$1,500**



**2100. Joe Walsh custom Giffin guitar.** (1987) Vintage original custom stage-used guitar built by Roger Giffin for Joe Walsh in the 1980s. It has a flamed ash finish, and its original neck was replaced with a Fender Telecaster neck and a white pick guard was added, both at Walsh's request. The guitar was used by Walsh at various appearances throughout the late '80s and early '90s. Includes a handwritten letter of authenticity from Eagles/Walsh guitar tech Todd Bowie, as well as a November 1988 copy of *Musiker Gitarre & Bass* magazine that features a photo of Walsh playing the instrument. In great condition with only minor wear to the backside of the body. In vintage very good to fine condition. Comes with a handwritten letter of provenance from Todd Bowie, Eagles/Joe Walsh guitar technician. **\$5,000 - \$7,000**





**2101. *Star Trek: Enterprise* screen-used model miniature “Klingon” city “Kronos”.** (UPN, 2001–2005) Original monumental Klingon Home World model miniature measuring approx. 10 ft. wide x 7 ft. deep x 6 ft. tall (peak of main Temple). Built for *Star Trek: Enterprise* pilot Episode: “Broken Bow.” Featuring a variety of movable buildings, and structures and constructed of metal, cast resin, multi-media and wood substructure. This was used as a miniature “Wild Set”, referring to a set that is built in mobile sections allowing for multiple camera angles. Originally attached to wooden framework and sections of floor-length “rock” cliffs, the upper portions of the model were later trimmed from their large “cliff” bases to minimize the amount of space needed for storage, or display. The model can be displayed in a tabletop configuration or set-up to mimic its original floor-length configuration. Included is the hand painted, canvas background. Exhibiting production wear and handling, with some chipping, cracking and deterioration to foam elements. One large chunk of mid-city has come loose. In production used very good condition. **\$3,000 – \$5,000**



**2102. *Star Trek: Enterprise* Klingon City “Kronos” maquette.** (UPN-TV, 2001–05) Original maquette constructed of a styrofoam base with sculpted cityscape along the crest and painted brown to simulate rock. It measures 19 in. long x 16 in. wide x 8 in. high. This City “Kronos” maquette was used as a blueprint for the larger screen-used model. Exhibiting production wear and handling, with some chipping and cracking of foam elements. In production used very good condition. **\$1,000 – \$1,500**







**2103. Prince (6) pages of storyboard concept artwork for his "Diamonds and Pearls" music video.** (1980?) Vintage original set of (6) pages of 17 x 11 in. storyboard art for the music video with f 3.5 x 2.5 in. panels tipped multiply to each sheet. With some photocopied frames and some frames with hand embellishment in blue pencil and ink. Exhibiting production wear, age and handling. In vintage very good condition. **\$400 - \$600**



**2104. Peter Criss KISS bass drumhead.** (1998) Original DW Drum Workshop 22 in. gloss black bass drum head with metallic silver KISS logo sticker affixed to face, used in concert at Madison Square Garden November 23, 1998 "Psycho Circus Tour", with hand cut vent. Exhibiting very minor performance wear. In fine condition. **\$800 - \$1,200**



**2105. Andy Warhol signed limited edition serigraph of Judy Garland for "Blackglama".** (1985) Vintage original Warhol color screen print on 38 x 38 in. Lenox Museum Board. Signed, "Andy Warhol" and numbered 55/190 in pencil in the lower left. Published by Ronald Feldman Fine Arts, Inc., NY. The image used in the popular Blacklama furrier campaign of the era. This print was formerly on exhibit at the Judy Garland Museum in Grand Rapids, MN. In very fine condition. **\$15,000 - \$20,000**





**2106. *Star Wars-Episode IV:A New Hope plus Episode V:The Empire Strikes Back (16) first-release lobby cards.*** (1977-1980) Collection of (16) vintage original first-release 14 x 11 in. color lobby cards, (8) from *A New Hope* (bearing the special NSS designation "77/21-0" for first printing) and (8) from *The Empire Strikes Back*. Light handling, extremely light soft corners. In vintage very good to fine condition. **\$400 - \$600**



**2107. *Star Wars: Episode IV - A New Hope Style A 1-sheet poster.*** (Lucasfilm, 1977) Vintage original 27 x 41 in. 1-sheet poster. Folded as issued. With "77/21" printed in the lower border. The poster has been folded around a backing board, with 0.5 inches creased back on all sides. In vintage good condition. **\$200 - \$300**



**2109. *Star Wars: Episode IV - A New Hope Style D 1-sheet poster.*** (TCF, 1978) Vintage original 27 x 41 in. style D 1-sheet poster (a.k.a. "Circus" poster) for the first installment of the Star Wars franchise. This unique artwork was a collaboration between Drew Struzan and Charles White III. Folded as issued. Bright color and a clean overall appearance with minor handling. In vintage very good to fine condition. **\$300 - \$500**



**2110. *Star Wars: Episode VI - Return of the Jedi "Revenge of the Jedi" dated-style teaser 1-sheet poster.*** (Lucasfilm, 1983) Vintage original 27 x 41 in. 1-sheet teaser poster. Rolled, never folded. Linen-backed but unretouched. In vintage very good condition. **\$400 - \$600**



**2108. *Star Wars: Episode IV - A New Hope 3-sheet poster.*** (TCF, 1977) Vintage original 41 x 78 in. 3-sheet poster with Tom Jung artwork (designated on the 1-sheet size as style "A") for the first film in the Star Wars franchise. Until ca. 1970, this large format type poster was printed in 2 or more sections which needed to be joined for display, but by 1977 all posters like this could be printed in a single sheet. Large format US posters for any Star Wars films are quite scarce because they were no longer commonly used within the US for publicity, and those which were used typically were pasted on outdoor displays, making them impossible to save or reuse. This poster is stamped "foreign" by National Screen Service as it was intended for English-speaking foreign markets, but is still absolutely an original US studio-produced poster. Condition is good overall, folded as issued with minor separations at fold junctions primarily from storage handling, and occasional corner pinholes. Other issues include minor even age toning, writing in billing block, very minor edge tears, and a small verso tape stain. Image presents quite nicely, and will easily improve with archival linen-backing. **\$400 - \$600**



**2111. *Star Wars: Episodes IV - VI (4) original and rerelease 1-sheet posters.*** (Lucasfilm, 1977-1983/R-83-90) Collection of (4) vintage 27 x 41 in. 1-sheet posters for the original *Star Wars* trilogy. Including (1) *A New Hope* (R-82) mentioning "Revenge of the Jedi", (1) *Empire Strikes Back* by Killian (R-90), and *Return of the Jedi* (1) original release lightsaber style and (1) 1985 rerelease poster. Exhibiting light handling. Otherwise in vintage very good condition. **\$200 - \$300**

Please print all information			Business Phone: _____		
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**DECEMBER  
11, 12, 13 & 14, 2018**

## Phone #2

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\$50 to \$500	by \$25
\$500 to \$1,000	by \$50
\$1,000 to \$2,000	by \$100
\$2,000 to \$5,000	by \$250
\$5,000 to \$10,000	by \$500
\$10,000 to \$20,000	by \$1,000
\$20,000 to \$50,000	by \$2,500
\$50,000 to \$100,000	by \$5,000
\$100,000 to \$250,000	by \$10,000
\$250,000 and up-Auctioneer's discretion	

AUCTION LOT #	DESCRIPTION OF LOT	BID \$ EXCLUDING PREMIUM <i>Absentee Bidders only</i>
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661. Haunted Mansion Stretching Portrait painting of a Man Standing on a Keg of Dynamite. (Disneyland, 1969)